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GRADE I BOOK 8

The UNIVERSITY COURSE *of* MUSIC STUDY

A STANDARD TEXT-WORK

STUDENTS' ABRIDGED EDITION

PREPARED BY THE EDITORIAL STAFF OF THE

National Academy of Music
INCORPORATED
Carnegie Hall · New York · N.Y.

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The UNIVERSITY COURSE of MUSIC STUDY

INTRODUCTORY DIVISION

GRADE ONE

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PREFATORY COMMENT

In this Student's Abridged Edition of *The* University Course *of* Music Study, Piano Series, there is contained all of the essential exercises, études, and pieces in the unabridged work, and in addition a considerable number of supplemental compositions, which can be drawn on at will to lend variety and an opportunity for choice on the part of the teacher in the treatment of the individual problems.

Four books constitute an average year's work, particularly where a student is attending school. Faster progress is possible for those of marked musical aptitude or who devote more than the average amount of time to practice, but thoroughness and a natural development are at all times to be preferred to a superficial development, however rapidly the student may seem to progress.

It is recommended that each pupil shall have a Practice Book, in which the teacher will indicate in writing the work assigned for practice and study, that which is completed, and that which is carried over or elaborated upon from lesson to lesson. It also will serve to show all unfinished work which it is planned to review at a later date. With such a record before student and teacher at each lesson, a comprehensive plan can be pursued in a systematic way.

At the end of a paragraph of text in this edition, a section number enclosed in brackets indicates the location of additional text in the unabridged work.

Under each example number there is found in brackets and in smaller type an exercise or illustration number, by which to locate the same item in the same chapter in the complete edition.

If the number in small type is an "example" number, the material has been carried over from the teachers' manual; if it reads "Sup. Tech." it is from a Technical Supplement.

Thus:

Example No. 2
[Illustration No. 4]

Example No. 2 in this chapter of this edition is Illustration No. 4 in the same chapter of the complete work.

Example No. 5
[Exercise No. 3]

Example No. 5 in this chapter of this edition is Exercise No. 3 in the same chapter of the complete work.

Example No. 8
[Example No. 3]

Example No. 8 in this chapter of this edition is Example No. 3 in the Teachers' Manual for this grade.

Example No. 10
[Sup. Tech. III-7]

Example No. 10 in this chapter of this edition is No. 7 in the Technical Supplement for the Junior Graduate Division (Grade III).

Where no such reference is found it does not indicate the insertion of new material, but the reprinting of earlier exercises for convenience of student and teacher in connection with the Cumulative Review and Elaboration of Fundamental Technic.

A reference to an example in a previous chapter of the same edition is as follows:

(1-vii, Ex. 6) means Grade 1, Chapter 7 and Example No. 6.

(2-xii, § 5) indicates Grade 2, Chapter 12 and section 5.

(1-2, p. 36) is a reference to page 36 in Book 2 of Grade I, of this Students' Abridged Edition.

The review of earlier work is always productive of great good, as is the employing of easy material for practice in sight playing. These are two principles most commonly neglected in connection with piano study, and which have much to do with the cultivation of musical intelligence and that degree of musical understanding which is essential to musicianship. A review of the earlier material of *The* University Course with each pupil, will enable any teacher to standardize his instruction, and eventually if he so desires, to combine class instruction with private teaching.

The chief endeavor in the preparation of this edition has been to supply in simple and compact form a selected and graded collection of material which will serve as the basis for any method of music instruction, and which will be within the reach of every student of the piano, without exception. Every essential phase of piano playing is embraced, but in such form as will permit every teacher to exercise complete individuality of application and treatment.

TWO-MINUTE STORIES
FROM MUSIC HISTORY

IGNACE J. PADEREWSKI

A POLISH PATRIOT MUSICIAN

For several hundred years three governments—the Russian, the German, the Austrian—tried to break the spirit of the Polish people, so intense as to have been the cause for a long succession of political martyrs, many of whom went into practical slavery in the mines of Siberia, some to the execution chamber, and others into exile in France, England and the United States.

Joined to ardent love for liberty has been a pronounced love for music and the other arts, a wealth of patriotic literature, lofty poetry, and folk-songs equal in beauty to those of any other nation. And from this people have come musicians, creative and interpretative, of the highest rank, who have secure places in the history of the art.

For it is a matter of record that the Slav and the Hungarian races gave to the piano and its music men and women who have made recent history in music. From Hungary came Liszt, Heller and Joseffy; from Russia, Rubinstein, Mme. Essipoff, De Pachmann and Josef Hofman; and from Poland, Chopin; Tausig (who but for his early death might even have surpassed his master, Liszt); Leschetizky, the master teacher of recent years; Moszkowski, celebrated alike as pianist and composer; and Paderewski.

Ignace Jan Paderewski was born in the province of Podolia, a part of Russian Poland, November 6, 1860. His father was an ardent patriot and was banished to Siberia when the boy was only three years old; the mother, from whom he inherited his musical talent, died when he was a mere child. He was peculiarly sensitive to the quality of musical sounds as a child. He would strike the keys, listen to the effect and experiment as to touch to secure just what his ear called for, thus, foreshadowing, one might almost say, the career of the virtuoso which later claimed him.

But musical opportunities, except those afforded by the folk-song, were scanty, and a few lessons on the piano from an old fiddler, and more from a teacher who came once a month, were insufficient. It was not until he was twelve years old that he was able to go to Warsaw, where he could both hear good music and study. At the age of nineteen he was appointed a teacher in the Conservatory at Warsaw and was married the same year. A year of privation and real poverty followed, at the end of which the wife died, leaving to Paderewski the care of an invalid boy.

To assuage his grief he turned to his art and again began lessons, this time in Berlin. Three years later he was at the Strassburg Conservatory as a teacher. About this time he made the intimate acquaintance of the celebrated Polish actress, Mme. Modjeska. Through her encouragement he decided to give up teaching and prepare for the career of a virtuoso. Next we find him at Vienna, in the class of Leschetizky, and here he remained for four years. (Think of that! A man already a good musician and experienced pianist, yet he studies for four years more to raise himself to the artist rank.)

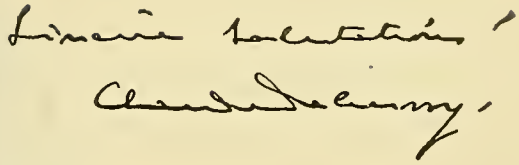
Then followed concerts in Paris in 1888, in London in 1890, and in New York, the first on November 17, 1891; and he was now hailed as a great artist—a reputation which was strengthened with each year. The following words by Paderewski, addressed to students, taken from an English paper, are worth careful thought:

"To teach or to learn to play the piano or any other instrument we must commence at the beginning. The pupil must first be taught the rudiments of music. When those have been mastered he must next be taught the technic of his instrument; the muscles and the joints of the hands, wrists and fingers must be made supple and strong by playing exercises designed to accomplish that end. By means of similar exercises the pupil must also be taught to read music rapidly and correctly." He goes on to say that familiarity with the works of the masters requires the playing of each doubtful passage over and over again in every variety of interpretation. He also lays emphasis upon a thorough command of all the major and minor scales and arpeggios, in all the various keys, and at a rapid tempo.

Paderewski, during a long period of years, never ceased to work for the national spirit of his people; and in the four years of the war, which began in 1914, never ceased to give of his wealth, time and energy to help the destitute and oppressed among his countrymen and to stimulate the enlisting of Polish forces for the field. His voice was heard in all plans for the future of his country. He is the first professional musician to become a ruler in a country, for he was made the first prime minister of free Poland, and had a prominent place in the convention at Versailles which had the duty of making peace with the Central Powers.

TWO-MINUTE STORIES
FROM MUSIC HISTORY

CLAUDE DEBUSSY



HIS PARIS HOME

A COMPOSER OF MUSIC IN THE WHOLE-TONE SCALE

A name intimately connected with what is known as modern music is that of a French composer, Claude Debussy, who is considered to be the founder of the modern French school of composition. As composer he is represented on programs more frequently than any other of the present-day French writers, for he has composed in various styles, for the dramatic stage, the orchestra, chamber .nusic, the piano and the voice.

Debussy was born August 22, 1862, at St. Germain-en-Laye, near Paris, in a family in which music was not cultivated. The child gave no indication of talent for music. When he was nine years of age he was taken to Cannes on a visit to an aunt who conceived the idea that he should learn to play the piano, placing him under the instruction of an old Italian who taught him the rudiments of music, but not remarking any talent for music in the little fellow.

When the family returned home the music lessons were discontinued, for the father had no thought that his boy would become a master musician, but expected that he should enter the navy. About this time Claude made the acquaintance of a lady who had been a pupil of Chopin. For some reason this charming woman, hearing the boy play, discerned that of which all others, including the boy himself, were ignorant. "You must be a musician," she said, and then herself took up his musical education to such good purpose that in 1873 he was able to enter the Paris Conservatoire, an institution which has been the cradle of French musical art although holding firmly to the traditions of the classical school.

In three successive years he won the medal for solfège, high honor in piano playing in 1875, and a second prize in 1877, playing Schumann's sonata in G minor. This was the last of his honors in this direction, for he was becoming more and more drawn to composition. However, he obtained little personal satisfaction from the instruction in harmony.

This was conducted by a teacher who insisted on strict adherence to rule. In the three years Debussy spent in these classes, in spite of the command of harmony which he later showed, he was always at loggerheads with his teacher and did not win a prize of any kind. It was different in the class in accompanying, in charge of a musician of a more liberal mind, one who appreciated the peculiar genius of his gifted young pupil; for in 1880 he won a first prize.

In the composition class he was fortunate to find a sympathetic teacher, and in 1884 he won the Grand Prize of Rome which gave him funds to study in Italy with its fine opportunity for broadening his experience. At the close of the period in Rome he came back to Paris and then went to Russia. During his stay in the latter country he showed much interest in the music of the gipsies and other nature-musicians. This period of travel was a great force.

On his return to Paris, which was to be his home, he came into touch with literary men and painters of the modern school, and took up with their theories of art, later endeavoring to use in music the ideas and principles evolved by these poets and painters for their own arts and used by them. In working out these principles he departed noticeably from the style of music most familiar to the public and aroused much criticism as well as approval.

His piano compositions, almost without exception, are difficult, requiring an entirely different technic, for example, from those of Beethoven, Schumann and Chopin, and a very different use of the piano pedals. If we turn to almost any of his compositions we find in them wide-spaced chords, filmy, delicate arpeggios, liquid scales and dissonant grace notes, the design at all times being to center the attention not on a melody, as in the classical and romantic music, but on the whole effect, particularly the harmonic and rhythmic impressions one receives. It is much like looking at a painting in the modern style which requires that the beholder shall stand at a certain distance to get the proper effect.

A prominent characteristic is his use of the whole-tone scale, as C, D, E, F♯, G♯, A♯, C, which, since his time, has become familiar in music.

EDWARD MACDOWELL

HIS PETERBOROUGH HOME

AN AMERICAN MASTER OF MUSIC

The most prominent name in music composition in the United States is not difficult to determine. It is that of Edward MacDowell. And it is interesting, in view of the fact that Americans must trace certain of their characteristics to the national stock from which they spring, that the principal race element in MacDowell is Celtic. His paternal grandfather and grandmother were born in Ireland, of Scotch-Irish parentage, and came to New York early in the last century. Edward MacDowell's mother was of English ancestry.

MacDowell was born in New York, December 18, 1861. His father had shown skill with the brush and pencil as a young man, but had not adopted an artistic career because of the opposition of his parents who were Quakers. It is significant that this same faculty for expression in color and in black and white was unusually strong in the young Edward, so strong, in fact, that it is probable that he would have made a success as a draughtsman and painter.

The boy's musical education began when he was about eight years of age under the instruction of a friend of the family. Even at this early age he showed some fondness for composition and, it must be confessed, some disinclination for close attention to practice, which children look upon as drudgery. His music books and his exercises were covered with drawings; another outlet for his creative faculty was in writing verse, fairy tales and prose. In later years he wrote the verses for most of his song compositions.

Up to the time he was fifteen he was under the care of a professional teacher, also receiving some lessons from that famous woman pianist, Mme. Carreño, who took great interest in him. At fifteen, accompanied by his mother, he went to Paris, passed the examinations at the Conservatoire and began the study of the piano and composition; Debussy who was to become famous later because of his "new" style of music was also a pupil at this time.

After two years MacDowell felt that his development as a pianist was not progressing satisfactorily and, with his mother's approval, determined to go to Germany. He entered the Stuttgart Conservatory, but did not remain there very long on account of the system of technic taught there to which he was not willing to conform. After some time in Wiesbaden under a private teacher, in 1879, he became a pupil of Carl Heymann in piano, and Raff in composition at the Frankfort Conservatory. He remained here two years, at the end of which he began to teach, although only nineteen years old, and a foreigner as well.

For a time he was head teacher of piano playing at the Conservatory in Darmstadt, but his evident talent for composition, even to his own mind, began to overshadow the idea that he was to follow the career of piano virtuoso. In 1882 he played his own concerto for Liszt and was warmly commended both for his music and his playing. But from this time on his appearances in concert were largely as player of his own compositions. In later years he wrote to a friend: "Every moment spent in 'scribbling' seemed to be stolen from the more legitimate work of piano practice." What a loss it would have been to American music if MacDowell had not continued his "scribbling."

In 1884 he married Miss Marian Nevins, as American girl, who had been his pupil. They made their home in Frankfort and aside from a small amount of teaching he gave himself to composition and to playing his own compositions. Four years passed during which he produced a large number of works for piano, orchestra and voice, and was gratified by a constantly growing appreciation and reputation, in his home country as well as in Europe. Thus when the call came to return and share in the musical development of the United States he was favorably known as a representative American musician, player and composer.

He first located in Boston in 1888, where he found a considerable field as pianist and teacher, while in composition the eight years there were very fruitful. In 1896 he went to New York as Professor of Music in Columbia University, retaining the position until 1904, when he resigned, broken in health, which his continued attention to teaching and composition did not mend. The result was a brain disorder from which he died January 23, 1908, in the very prime of life.

XXVIII

CADENCES

DIMINISHED SEVENTH CHORDS

§ 1. At the end of every complete sentence or *period* in music there is a Cadence. The vast majority of the cadences consist of the Dominant and Tonic chords only, but frequently the Dominant chord is preceded by the Tonic chord with its Fifth—the Dominant—in the Bass. This is the second inversion of the Tonic triad, and when it is so placed in the cadence group is called the "six-four chord on the Dominant." The third chord in each of the three groups in Example No. 1 is a Tonic chord with the Dominant in the Bass.

The Cadences in the *minor* mode, in Example No. 2, follow the same rule as those in the *major mode.* The Dominant chord in the *minor* mode is always a *major* chord, and has an accidental. This coincides with the raised Seventh in the *minor* scale. [§ 1]

Dominant Seventh Chord

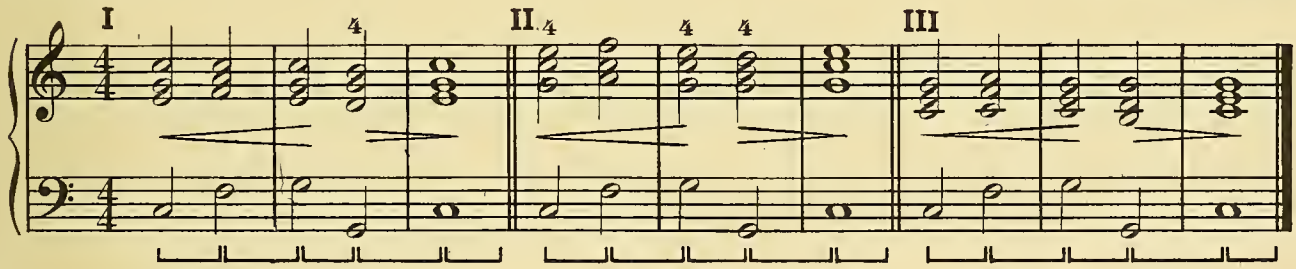
§ 2. The Dominant Seventh chord and its first inversion should be practised with alternating hands through all of the Keys, following down the first two columns of Example No. 8. After it is played by alternating hands as shown at I, Example No. 3, the same series can be played with both chords in the same hand—separately at first; then with both hands together. The first and second series can then be played in the same manner, first with alternating hands, then with the two positions in the same hand, using the second and third columns of Example No. 8, in the manner shown at II in Example No. 3. A similar procedure should be observed with the forms shown at III and IV in Example No. 3. Finally, the complete series of inversions may be played, both as solid chords, and in *broken* chord form, as in Example No. 4. [§ 3]

Diminished Seventh Chord

§ 3. When the Root or lower tone of a Dominant Seventh chord is raised a half-step, it produces a chord which contains three *minor* Thirds, called a *diminished* Seventh. This chord will easily be recognized as a *diminished* triad, with the addition of another *minor* Third at the top. The twelve *diminished* Sevenths should be practised as in Example No. 5. The *diminished* Seventh

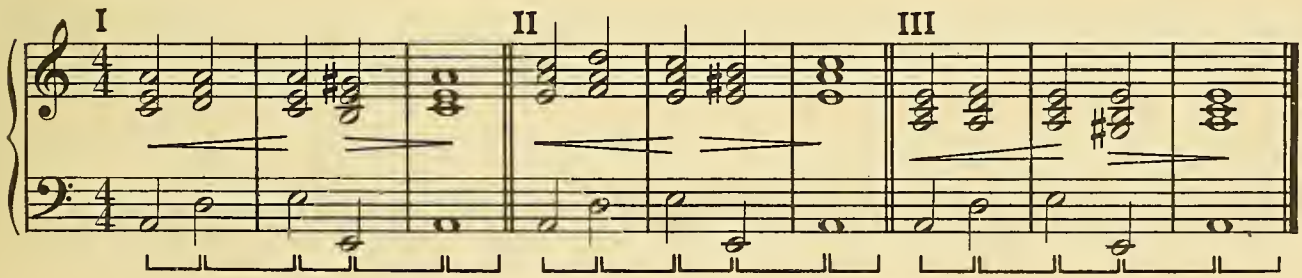
Example No 1 — ***Major* Cadences**

[Exercise No. 1]



Example No. 2 — ***Minor* Cadences**

[Exercise No. 2]



chord should also be practised in *broken* chord form as in Example No. 6. Observe the equal expansion of the hand. Practise also in *rolled diminished* Sevenths in the grouping of "nines," as in Example No. 7; also transpose the exercise using the four *diminished* Seventh chord-groups which follow:

B	D	F	A♭	B
F	A♭	B	D	F
C	E♭	G♭	A	C
A	C	E♭	G♭	A

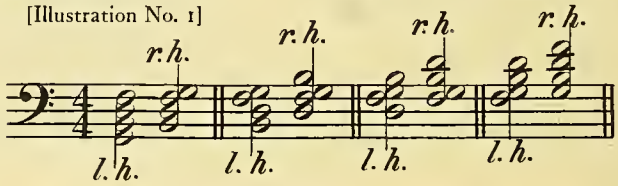
§ 4. In Example No. 8, the Root tone of each Dominant chord is printed in blacker type. By playing the Root tone of each chord in the table a half-step higher than is indicated, there will be produced all of the inversions of the *diminished* Seventh chord.

§ 5. The completion of the 120 Rhythmic Five-Finger Groups in eighteen divisions, is found in Example No. 9. It consists of one *quarter* note and four *sixteenth* notes in a two-quarter measure, the *quarter* note on the first count in Division XVII, and on the second count in Division XVIII.

§ 6. The increased span of the hand resulting from finger extensions such as those required for the playing of *broken diminished* Seventh chords, and pieces utilizing this technical feature, also makes proportionately more important the use of the Damper pedal. The Revery (*Streabbog*) is of interest to the student through the crossing of the hands, but its greatest value is as a pedal study. After practising as indicated, analyze the chord structure to emphasize the relationship between the harmonic foundation and the use of the pedal. [§ 7]

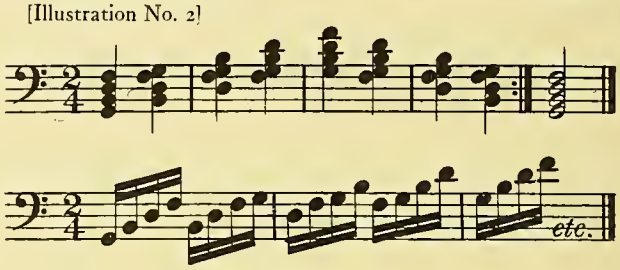
Example No. 3 **Seventh Inversions**

[Illustration No. 1]



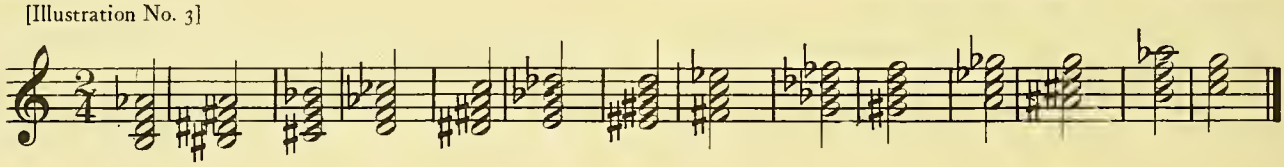
Example No. 4 ***Broken* Sevenths**

[Illustration No. 2]



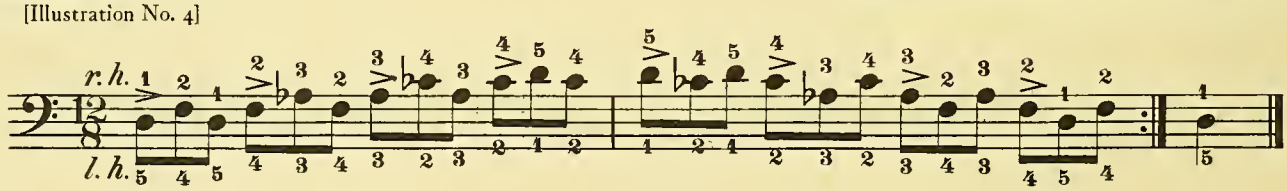
Example No. 5 ***Diminished* Sevenths, ascending chromatically**

[Illustration No. 3]

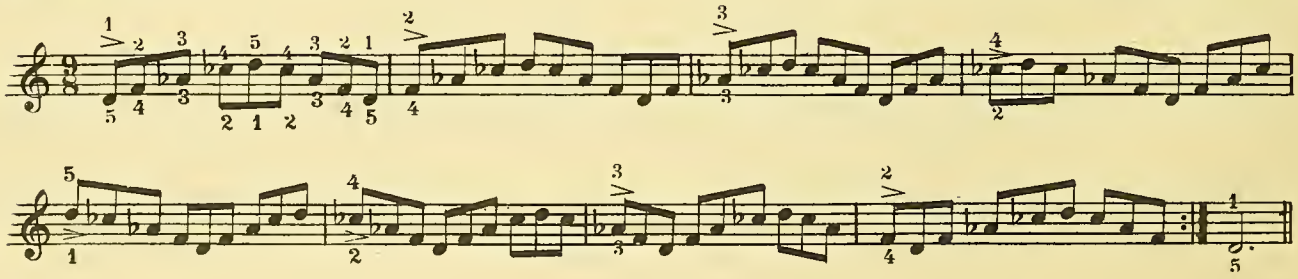


Example No. 6 ***Broken Diminished* Sevenths**

[Illustration No. 4]



Example No. 7 ***Rolled Diminished* Sevenths**



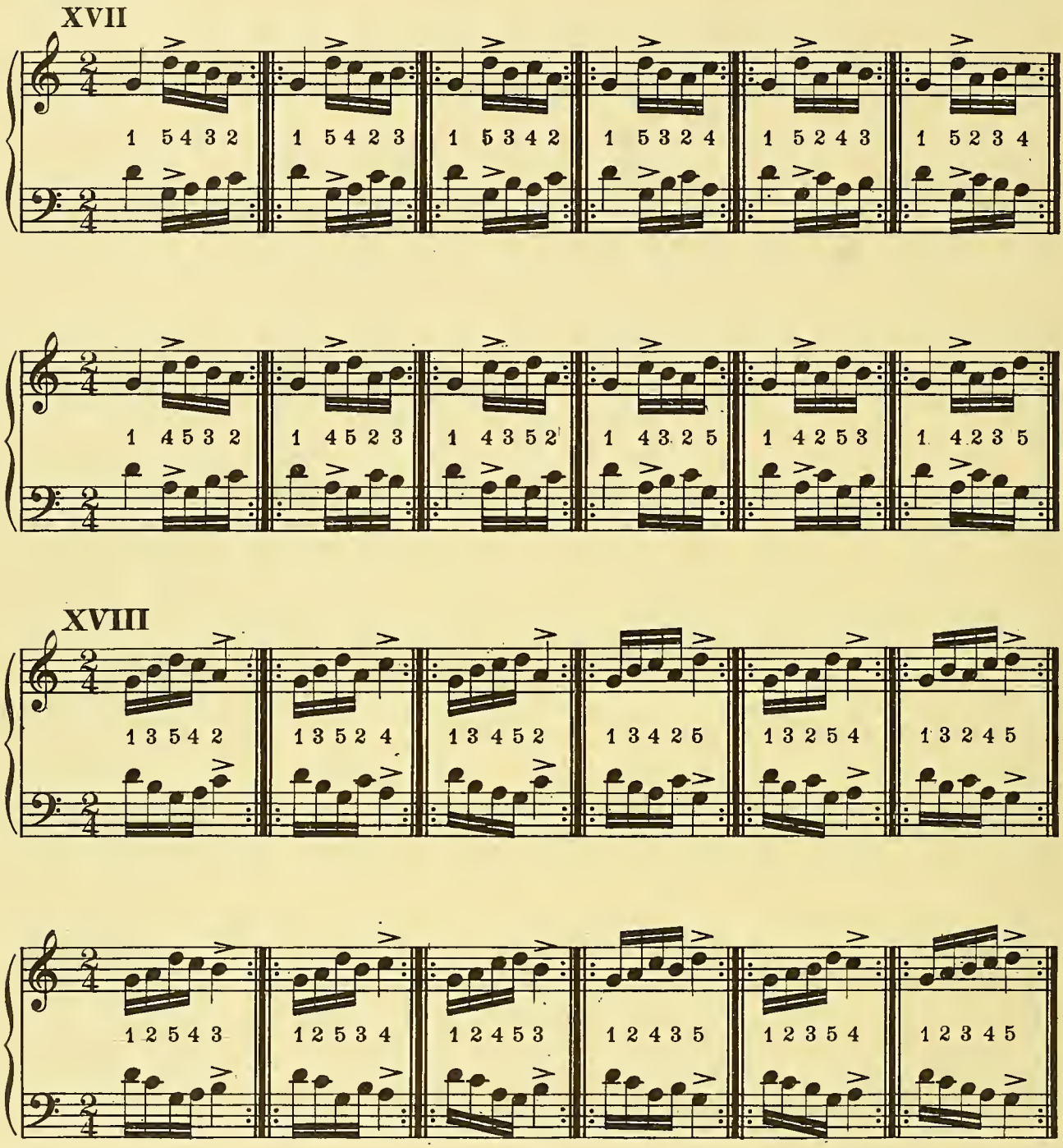
Example No. 8
[Illustration No. 5]

THE DOMINANT SEVENTH CHORD
AND ITS INVERSIONS

ROOT POSITION (First Position)				FIRST INVERSION (Second Position)				SECOND INVERSION (Third Position)				THIRD INVERSION (Fourth Position)			
1	2	4	5	1	2	4	5	1	2	3	5	1	2	4	5
G	B	D	F	B	D	F	**G**	D	F	**G**	B	F	**G**	B	D
5	4	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	4	5	1	2	4	5	1	2	3	5	1	2	4	5
C	E	G	B♭	E	G	B♭	**C**	G	B♭	**C**	E	B♭	**C**	E	G
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	4	5	1	2	4	5	1	2	3	5	1	2	4	5
F	A	C	E♭	A	C	E♭	**F**	C	E♭	**F**	A	E♭	**F**	A	C
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	4	5	1	2	4	5	1	2	3	5	1	2	4	5
B♭	D	F	A♭	D	F	A♭	**B♭**	F	A♭	**B♭**	D	A♭	**B♭**	D	F
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	4	5	1	2	4	5	1	2	3	5	1	2	4	5
E♭	G	B♭	D♭	G	B♭	D♭	**E♭**	B♭	D♭	**E♭**	G	D♭	**E♭**	G	B♭
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	3	5	1	2	4	5	1	2	3	5	1	2	4	5
A♭	C	E♭	G♭	C	E♭	G♭	**A♭**	E♭	G♭	**A♭**	C	G♭	**A♭**	C	E♭
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	3	5	1	2	4	5	1	2	3	5	1	2	4	5
C♯	E♯	G♯	B	E♯	G♯	B	**C♯**	G♯	B	**C♯**	E	B	C♯	**E♯**	G♯
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	3	5	1	2	4	5	1	2	3	5	1	2	4	5
F♯	A♯	C♯	E	A♯	C♯	E	**F♯**	C♯	E	**F♯**	A♯	E	**F♯**	A♯	C♯
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	3	5	1	2	4	5	1	2	3	5	1	2	4	5
B	D♯	F♯	A	D♯	F♯	A	**B**	F♯	A	**B**	D♯	A	**B**	D♯	F♯
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	4	5	1	2	4	5	1	2	3	5	1	2	4	5
E	G♯	B	D	G♯	B	D	**E**	B	D	**E**	G♯	D	**E**	G♯	B
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	4	5	1	2	4	5	1	2	3	5	1	2	4	5
A	C♯	E	G	C♯	E	G	**A**	E	G	**A**	C♯	G	**A**	C♯	E
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	4	5	1	2	4	5	1	2	3	5	1	2	4	5
D	F♯	A	C	F♯	A	C	**D**	A	C	**D**	F♯	C	**D**	F♯	A
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1

Example No. 9 Completion of Rhythmic Five-Finger Groups; Divisions XVII–XVIII

[Exercise No. 3]



Rain, *Pauer*

§ 7. The four-note groups are scale passages from different scales; for example, measure 1, *B♭ major;* 2 and 3, *D minor;* 6, *E♭ major;* 7, *C minor;* and so on. Place each group. This piece is also an excellent study for the development of velocity. [§ 6]

Russian Song, *Tschaikowsky*

§ 8. A characteristic feature is the three-measure phrases, the division of which is 2 and 1, the single measure somewhat like a repetition by another voice of a portion of the two measure phrase. Do not pause after every third measure, but by exactness of rhythm with each repetition show that the effect is intended. The *slurs* mark these divisions. [§ 9]

Air, *Dittersdorf*

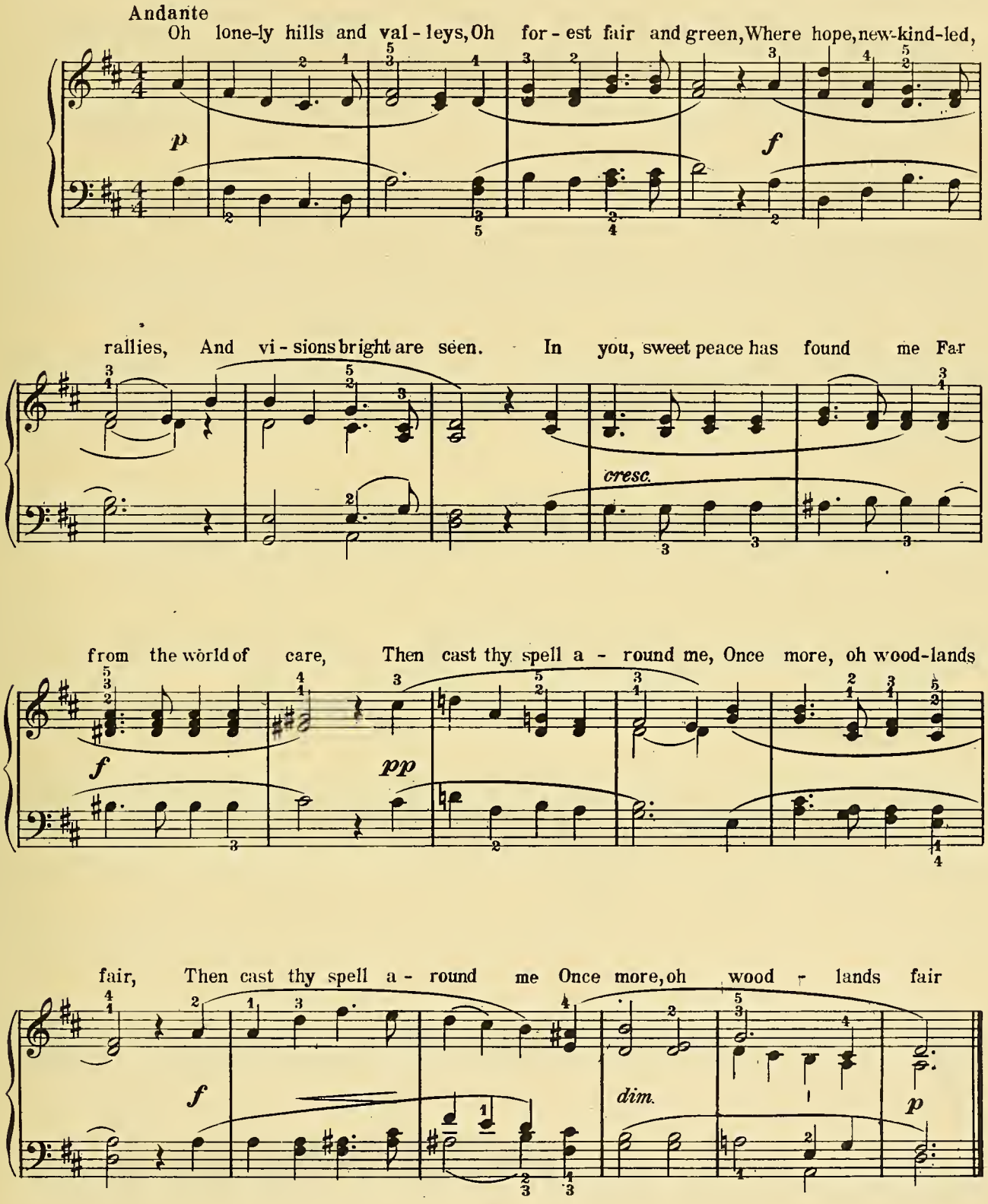
§ 9. The accompaniment to this air was supplied by Beethoven. The *staccato* effect suggests the old-time clavichord or harpsichord, which lacked the power to sustain sounds. The execution is to be light and graceful. [§ 8]

O BROAD VALLEYS AND GREEN WOODS

MENDELSSOHN

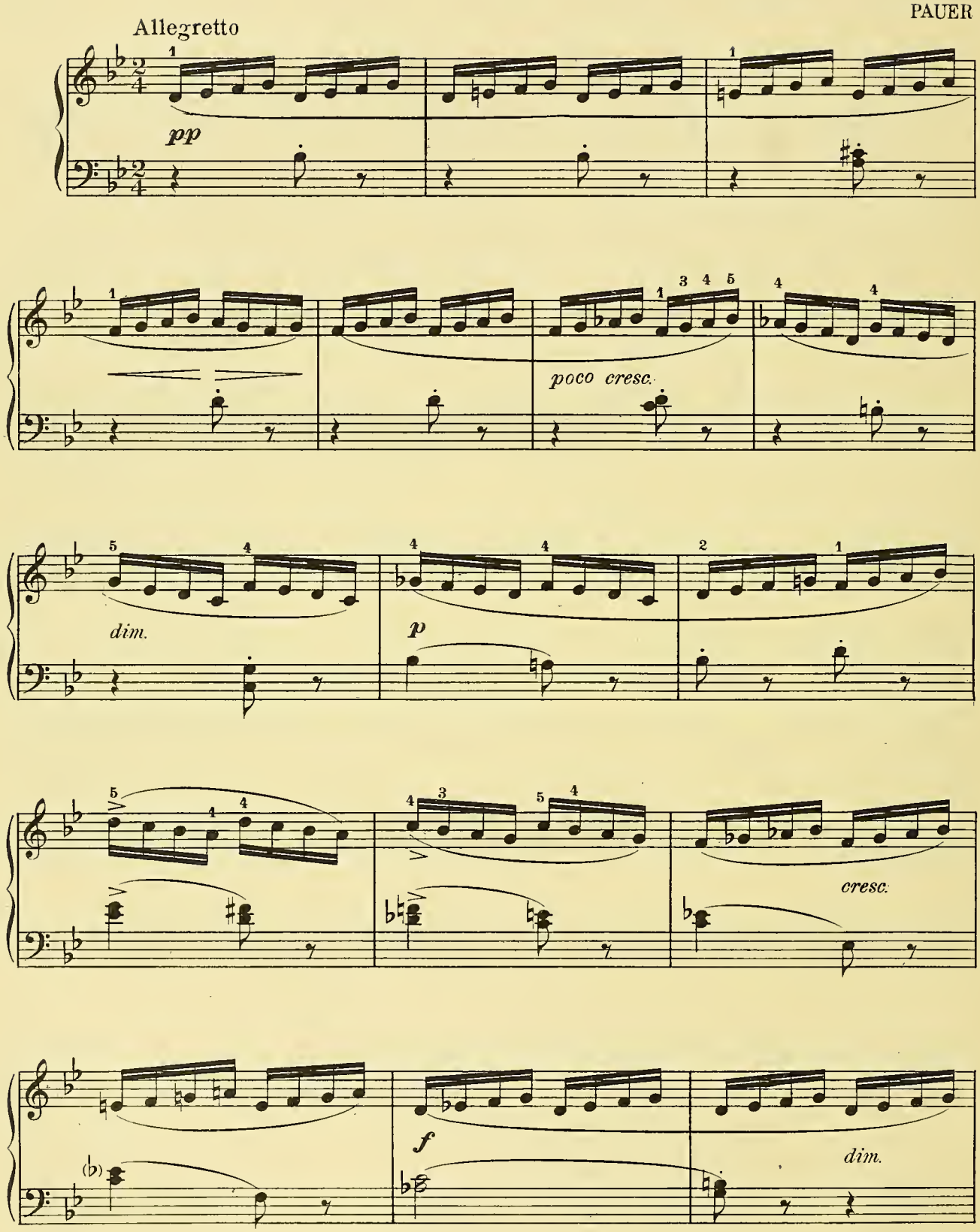
§ 10. In this number the effect to be sought is sonorous chords, all notes played accurately together as in the singing of a four-part chorus. Think of a chord as a unit of sound, and of the action of the two hands as a single mechanical unit, pressing upon the keys as if the hands were joined.

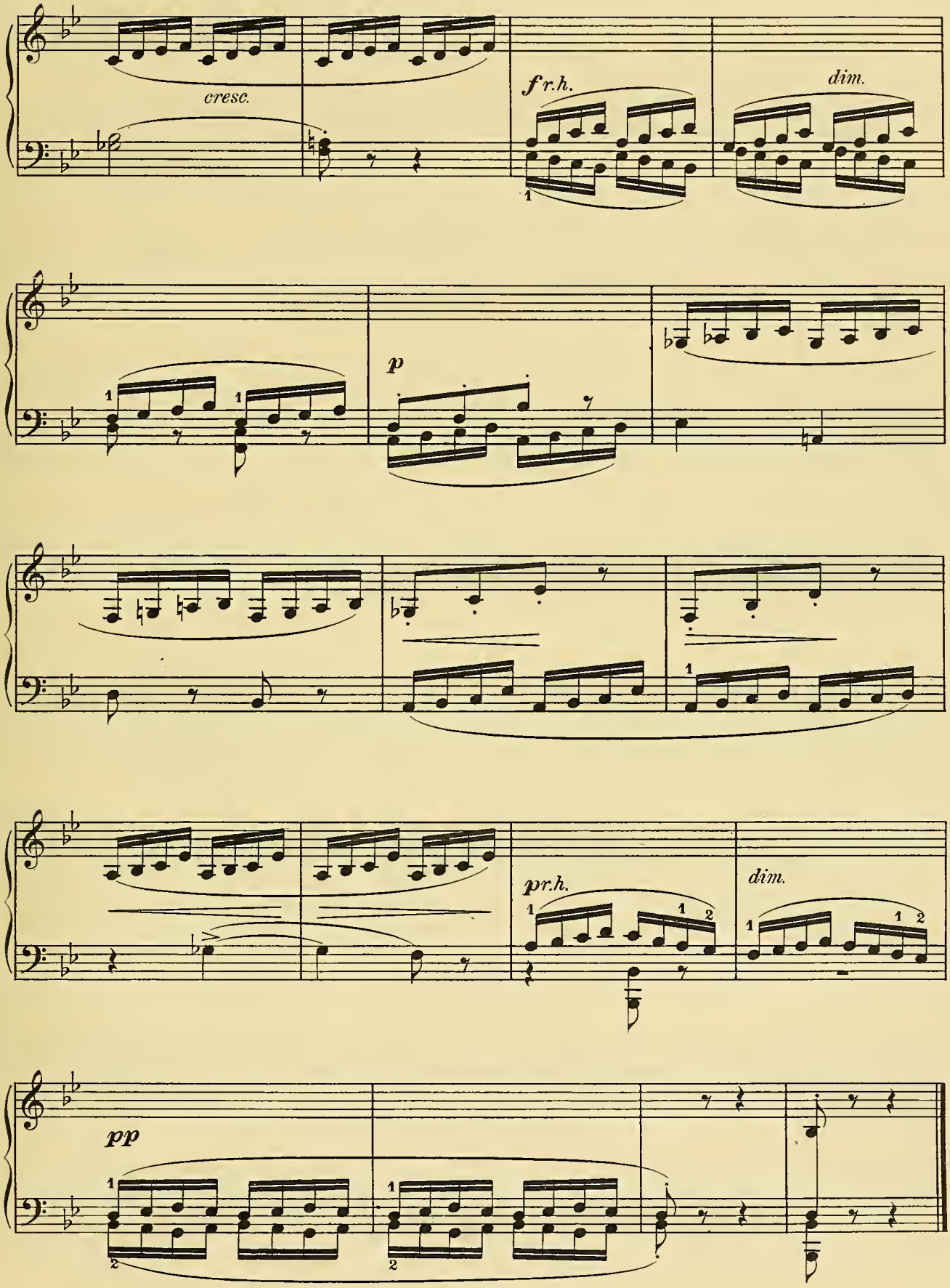
[§ 10]



RAIN

PAUER

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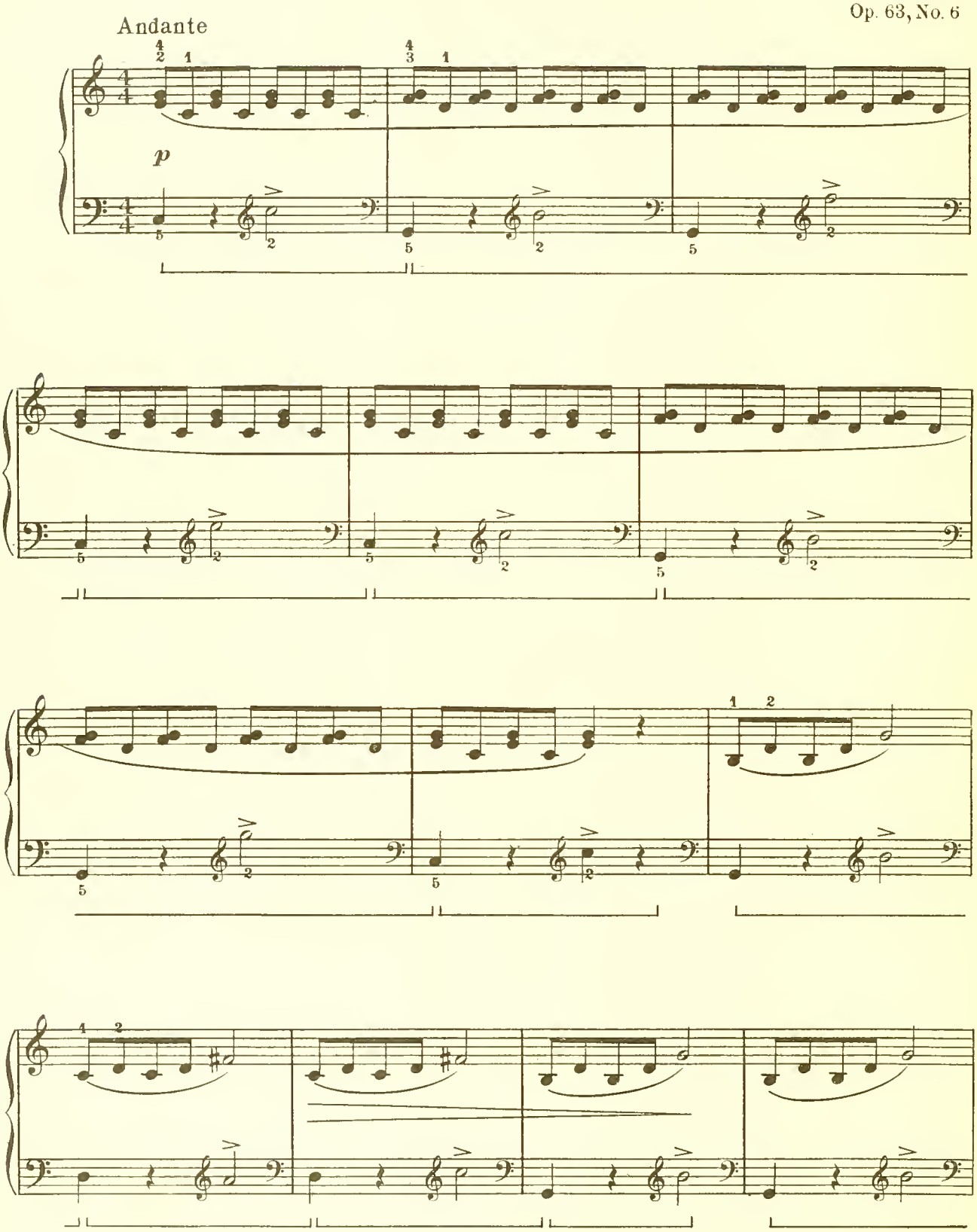
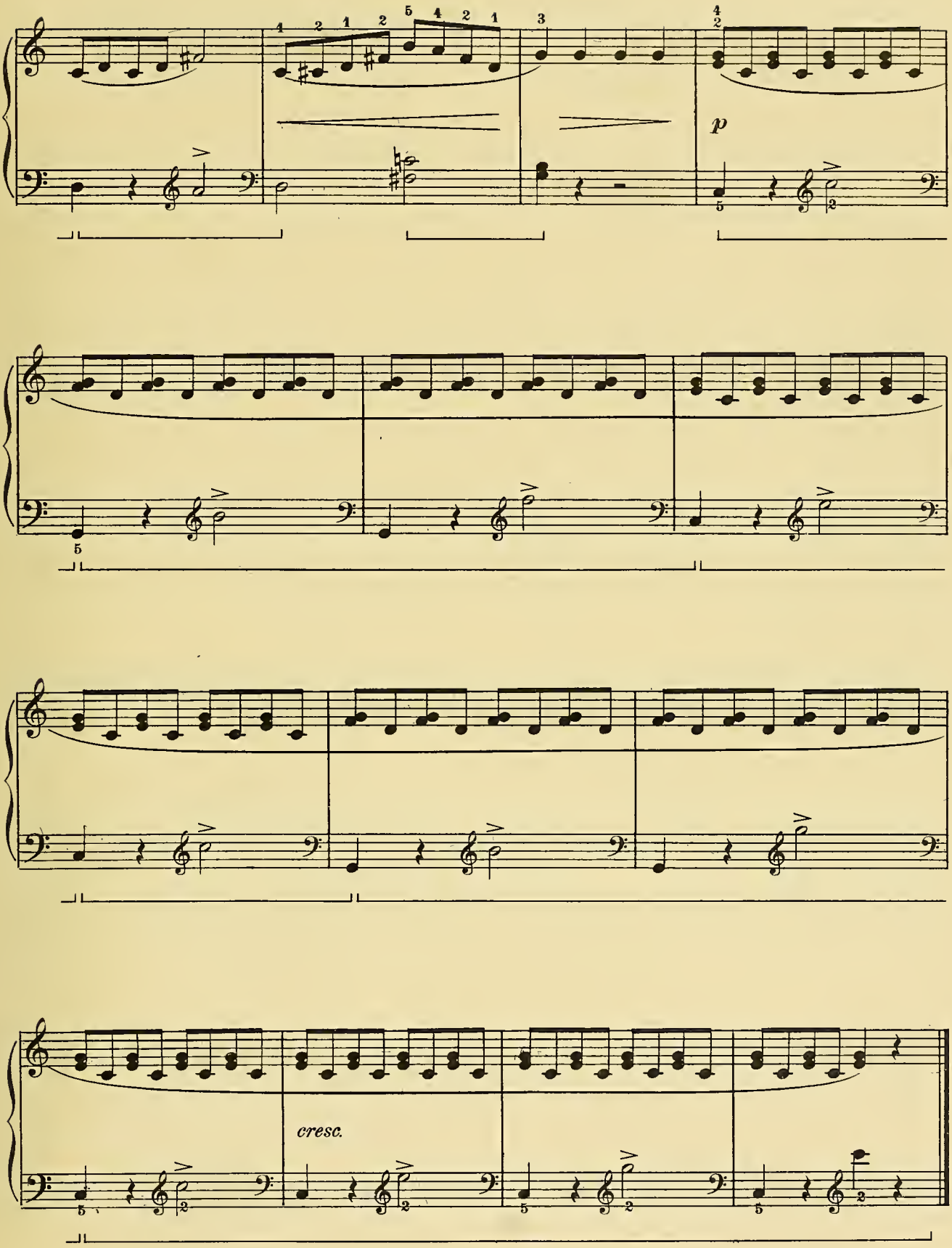
REVERY

PEDAL STUDY

STREABBOG
Op. 63, No. 6

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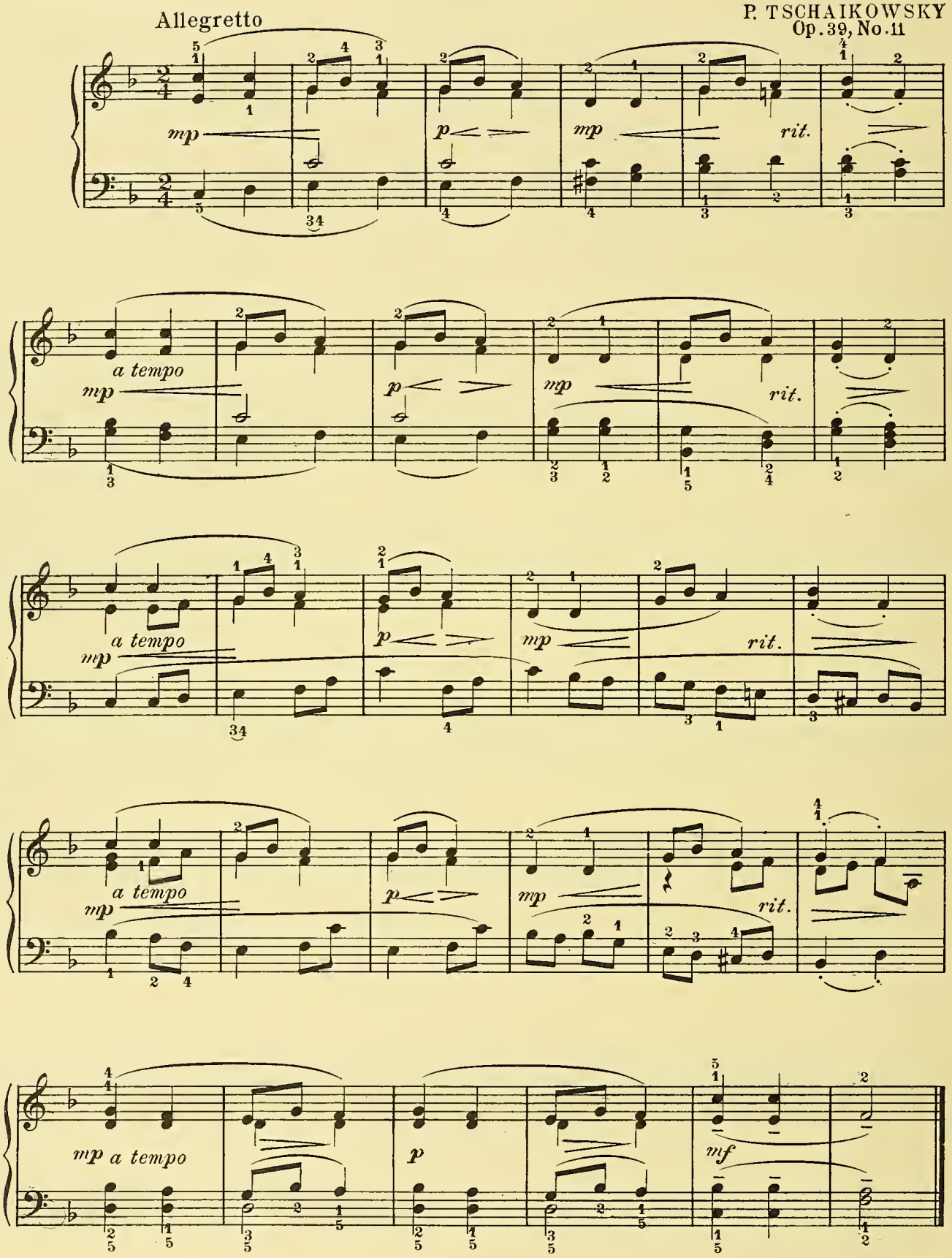
Edited by
Nicholas de Vore

RUSSIAN SONG

P. TSCHAIKOWSKY
Op. 39, No. 11



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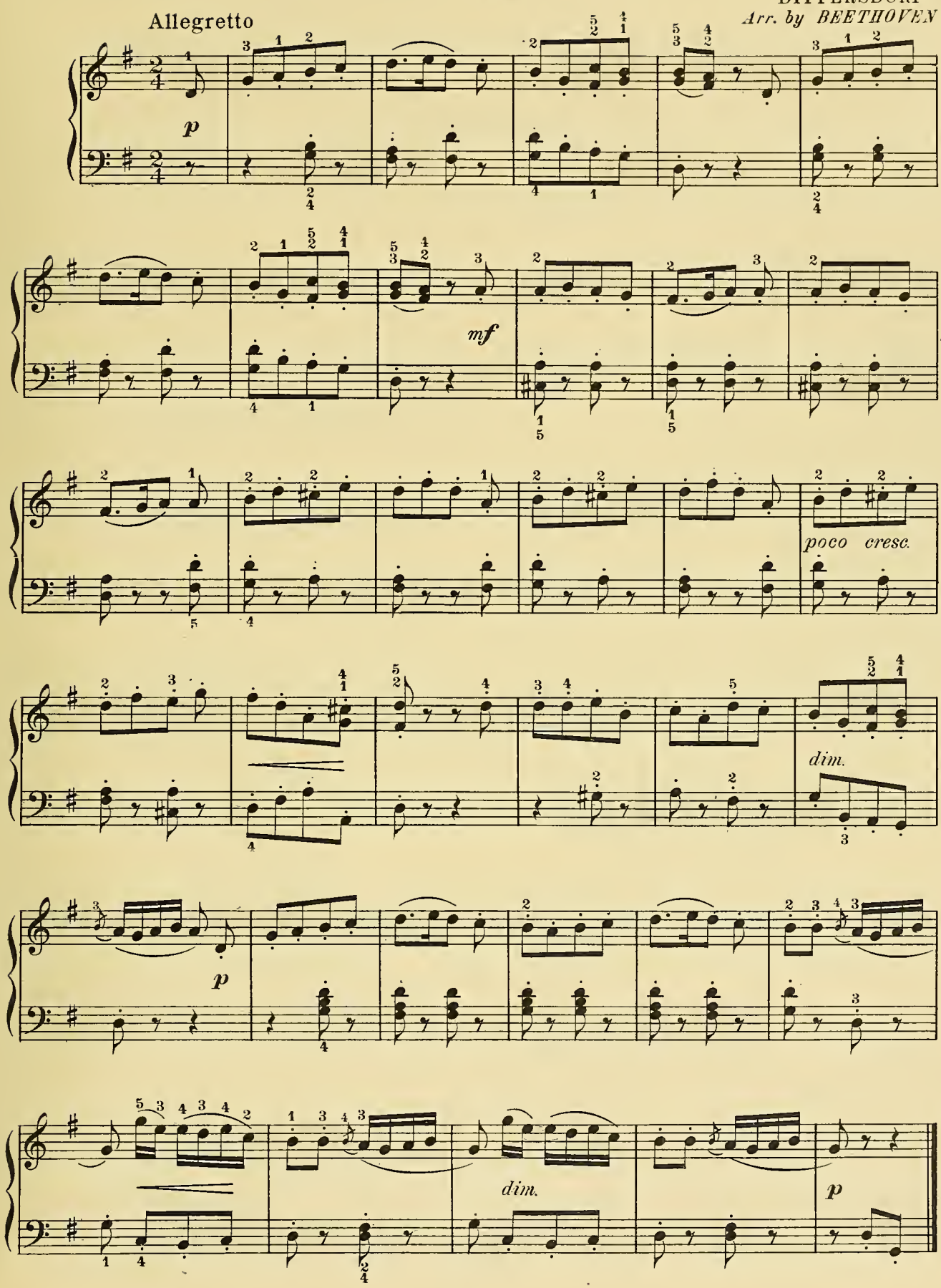
AIR

DITTERSDORF
Arr. by BEETHOVEN



XXIX

SYNCOPATION

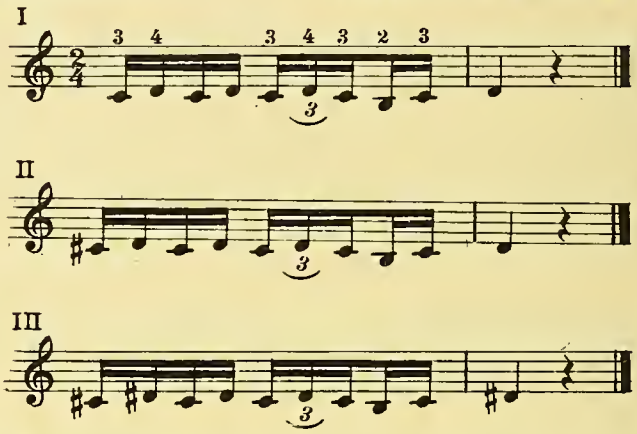
§ 1. When it is desired to place stress upon the second one of two notes which form an equal subdivision of the half-measure, the accent so placed results in what is called Syncopation, or false rhythm. Syncopation is the giving of stress to divisions of a measure which naturally are unaccented, raising them for the time into greater prominence.

By tapping the rhythms in Example No. 3, this regular and irregular subdividing and grouping of rhythmic units is made clear. [§ 3]

The Trill and the Turn

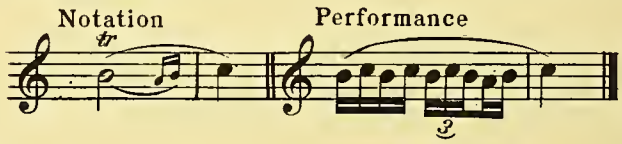
§ 2. The Trill is an ornament, consisting of a principal tone rapidly alternated with the next scale degree ABOVE it. Most Trills are given some form of *ending*, more or less elaborate; such, for example, as the Turn, which consists of from two to five tones, and includes also the scale-tone BELOW the principal tone. Practise the Sixteen Model Turns (I-XXIV, Ex. 4) with the endings as in Example No. 1. The usual notation of the Trill with ending is as shown in Example No. 2. Such a Trill ending, consisting of Grace notes to be added as the finish of the Trill, usually forms a Turn and should be so played. [§ 4]

Example No. 1 **Three Trill Endings**



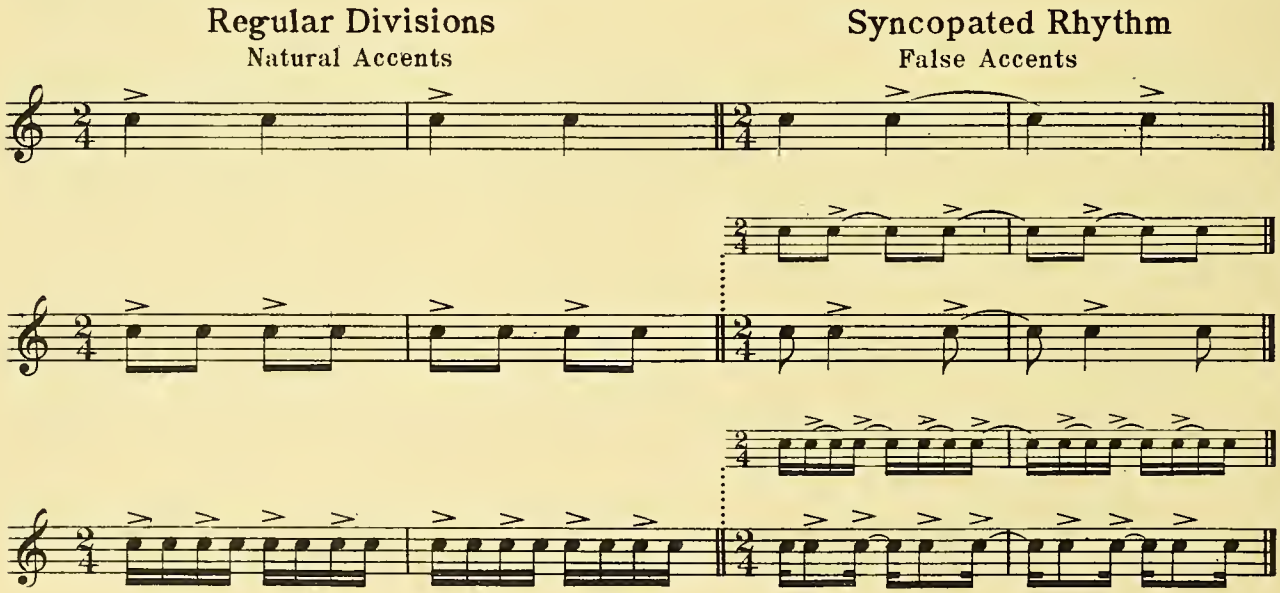
Example No. 2 **Trill Notation**

[Illustration No. 3]



Example No. 3 **Shifting of Accent in Syncopated Groupings by use of the Tie**

[Illustration No. 2]



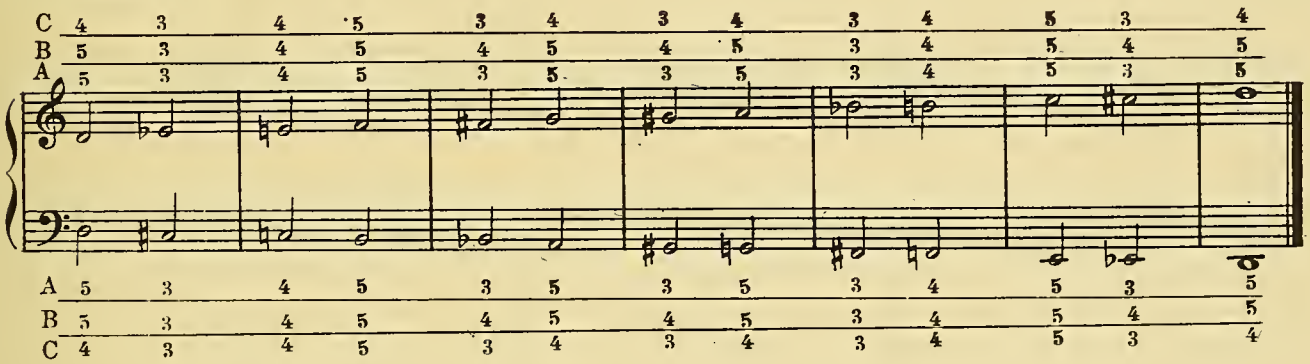
A Trill may begin on either the upper or the lower of the two tones which form the Trill. When it is desired to begin the Trill with the upper tone, a Grace note usually precedes the trilled note; otherwise the Trill may begin upon the principal tone. The TRILL STUDY in this chapter illustrates both varieties of Trill, with and without the Turn, but written out in full as it is to be played. The use of abbreviations is more generally characteristic of the music of the earlier composers, than of the modern writers.

§ 3. The practice of the Chromatic Scale Without Thumbs, Example No. 4, is a preparation for polyphonic playing, where the thumb frequently is required for a held tone. [¶ 2]

§ 4. In this HALF MINUTE STUDY, the alternately ascending and descending *motives*, first with four fingers and then lengthened out to an octave scale passage, illustrate the use of the *crescendo* and *diminuendo*, indicated by diverging and converging lines within the staff. A *crescendo* immediately followed by a *diminuendo*, is commonly called a "swell." The pedal by which this effect is produced on an organ is called a "swell pedal."

Example No. 4 **Chromatic Scale Without Thumbs**

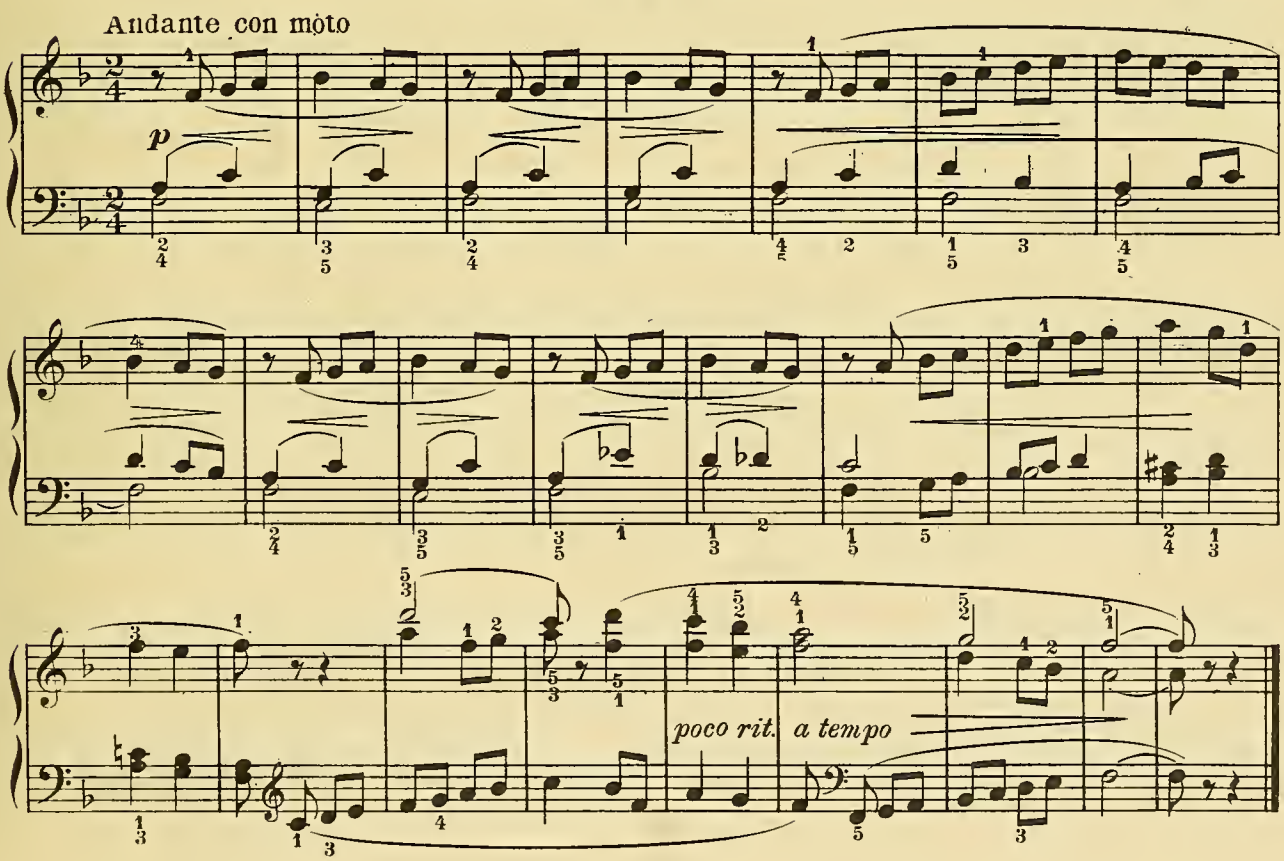
[Example No. 2]



HALF-MINUTE STUDY

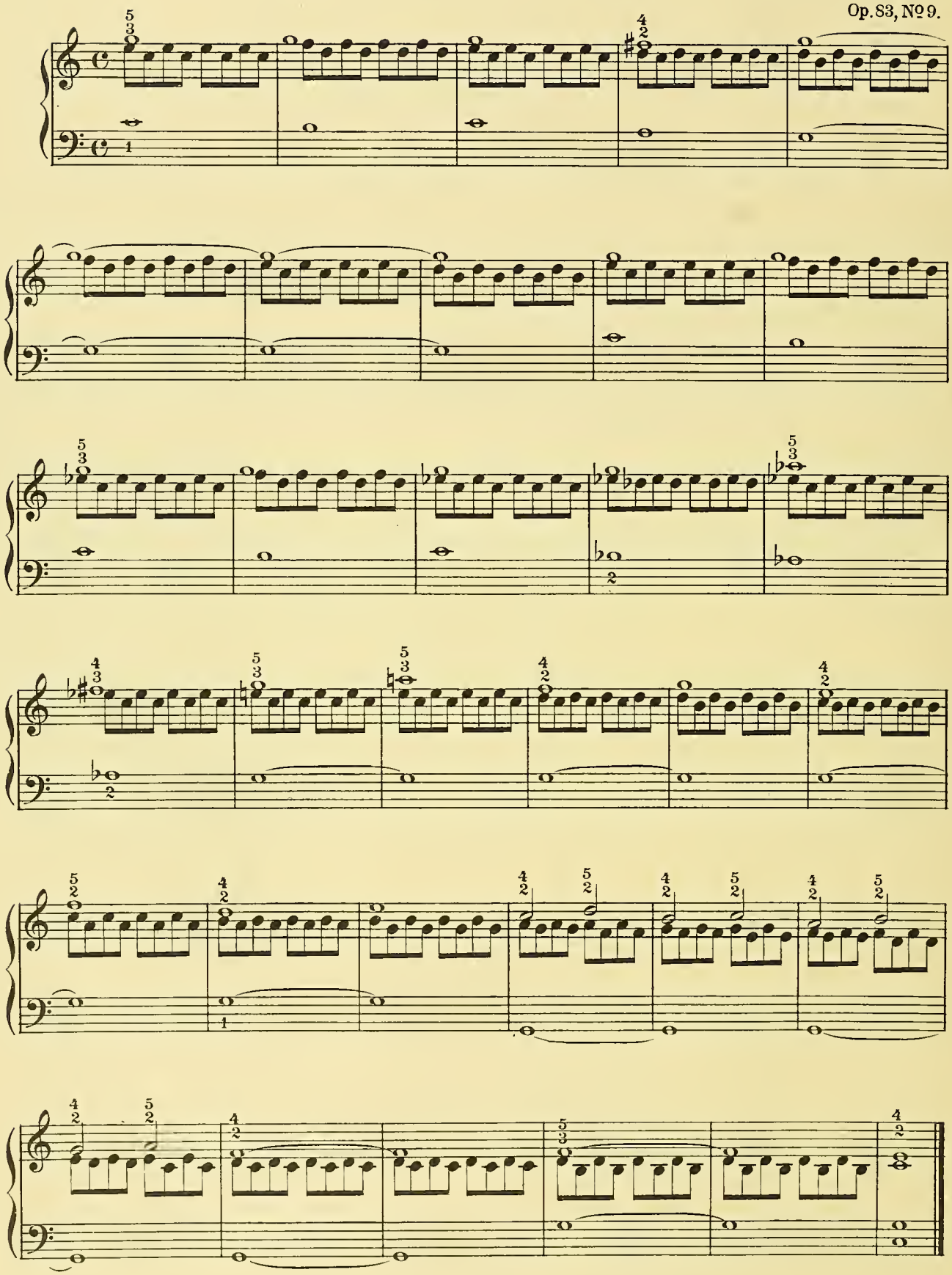
[Exercise No. 3]

MORTSON



NINTH VELOCITY STUDY

C. GURLITT
Op. 83, No 9.



TRILL STUDY

MORTIMER WILSON

Allegro moderato

mf

A Thought, *Ambroise Thomas*

§ 5. The *broken* intervals in the left hand should be practised first as Double notes. The fingering in measures 11 to 13 has been prepared for by the practice of the Chromatic Scale without the thumb. The playing of a finger passage with one held tone is characteristic of the polyphonic music of Bach, and of a style of ornamentation much used by Chopin. [§ 8]

A Jolly Minstrel, *Mortson*

§ 6. Both hands are used to play a melody which passes from the bass to the treble staff as in measures 1 and 2, and elsewhere throughout the piece. The consequent demand for smoothness, with no apparent break between the hands, applies especially to the passages in *sixteenth* notes, as in measure 12. The syncopated effect produced by displaced accents, as in the first half of measure 4, and the *tied* notes in measures 5 and 6, result in a feeling of movement in twos, or as some call it, a "cross rhythm." Do not neglect these accents. [§ 7]

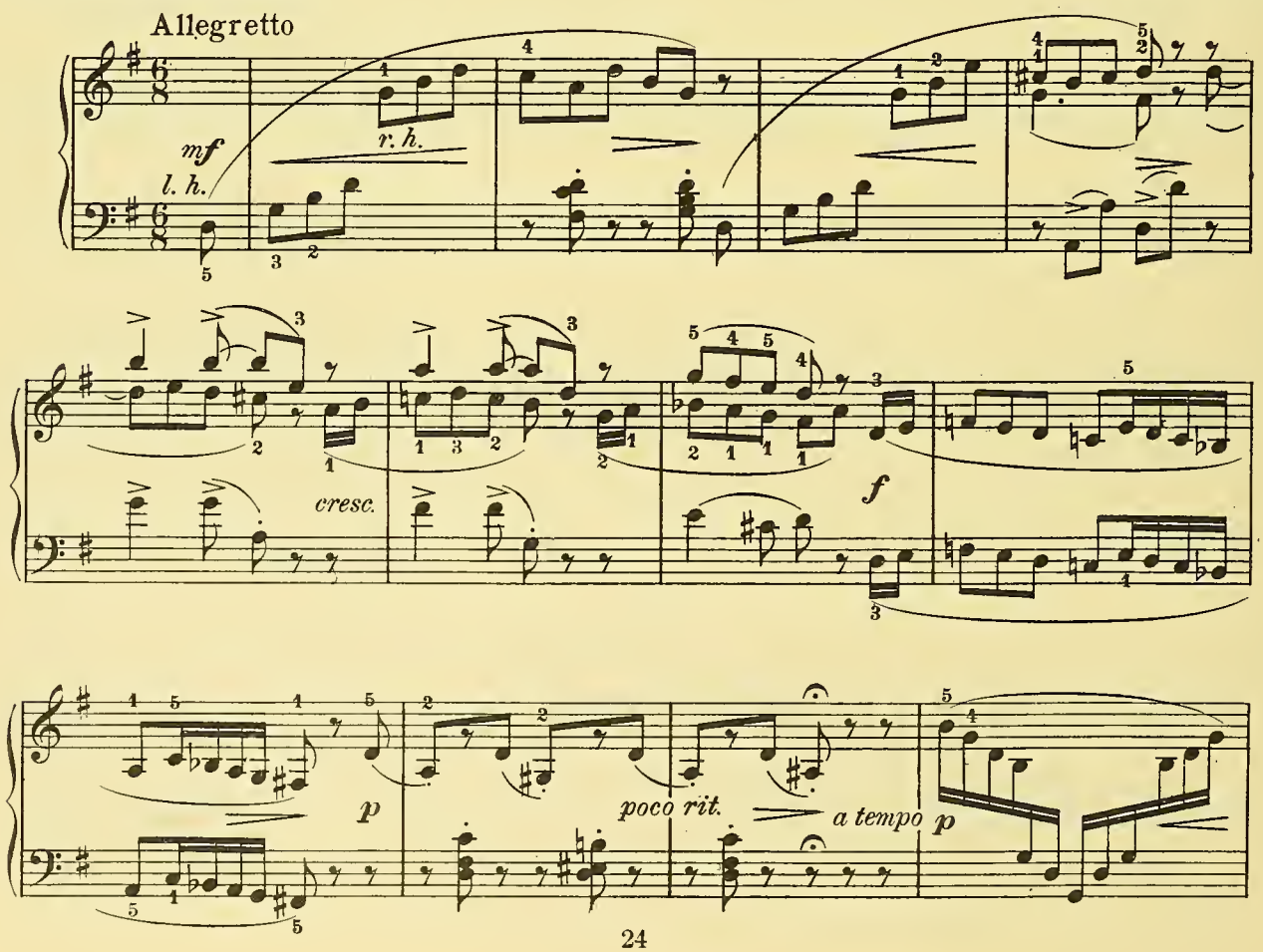
Hide and Seek, *Gurlitt*

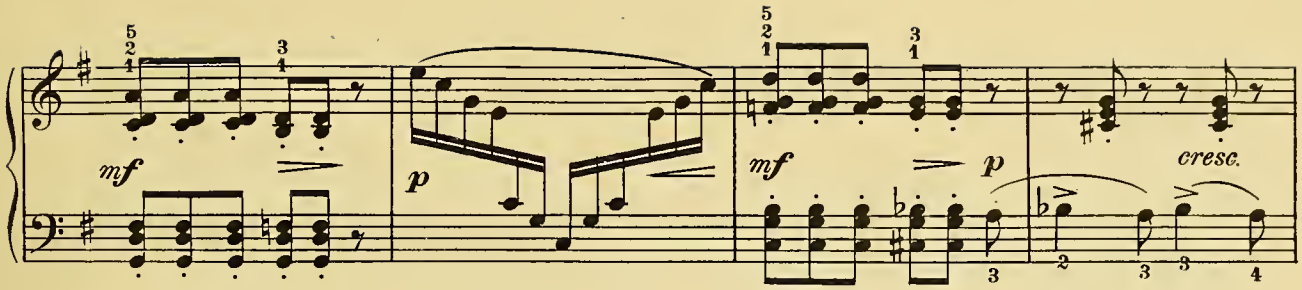
§ 7. Both parallel and contrary motion occurs between the hands. Another interesting feature is the exact imitation in the opening measures, becoming less exact later but nevertheless obvious. This little study has excellent material to develop independence of the hands, such as will be required in more advanced grades. [§ 9]

In Doublet and Hose, *Wilson*

§8. In this four-hand piece the rhythm is similar to that used in the olden time dance tunes in triple meter, such as the Minuet. Observe the accent marks scrupulously. Grace notes and Turns are introduced. Trills are found in the teacher's part. The Grace notes should be played so closely with the principal note that they seem to take time from it, although the accent should fall on the principal note. The Turns will be played as a five-note group. The middle staff on page 9, in the pupil's part has the effect of a movment in two-note phrases, as a result of the accents; the left-hand part, however, continues an even movement in triple rhythm, as also does the accompanying part for the teacher. Taken as a whole the piece offers a great variety of contrasting effects, with similarly marked contrasts in touch variety: *legato*, *staccato*, accents, *slurs*, and detached tones. Keep the dance idea in mind, a graceful swing to represent the movements of the dancers. [§10]

A JOLLY MINSTREL MORTSON

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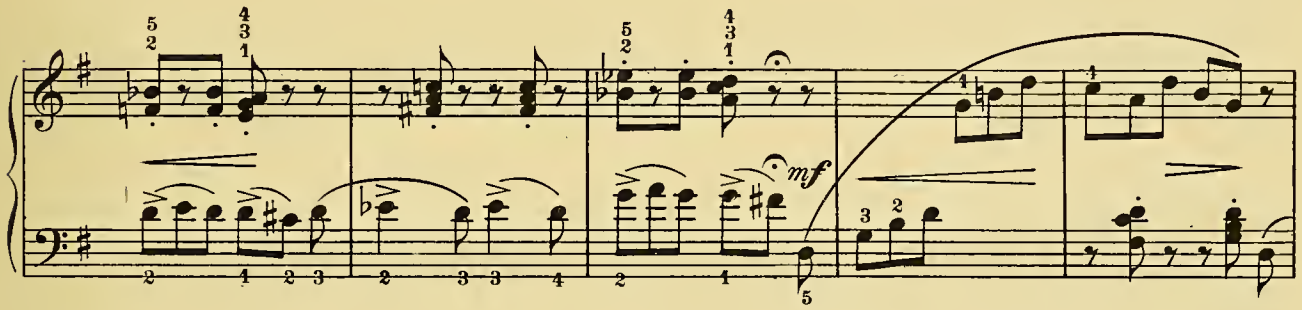
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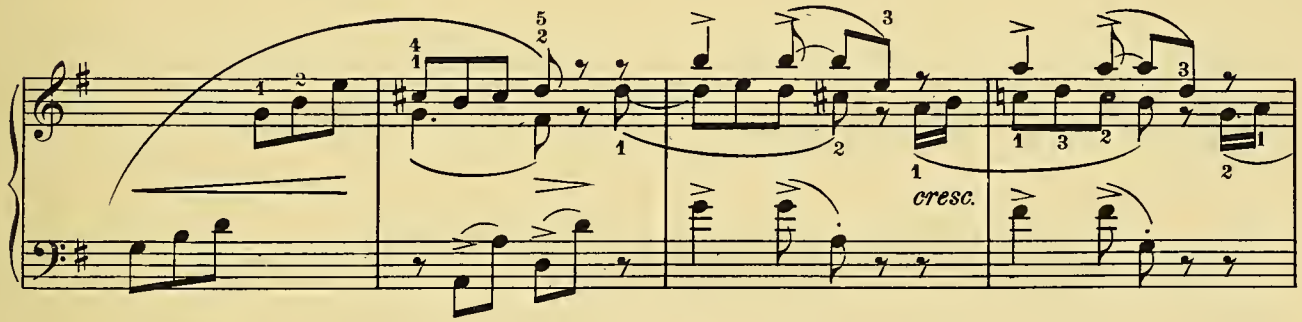
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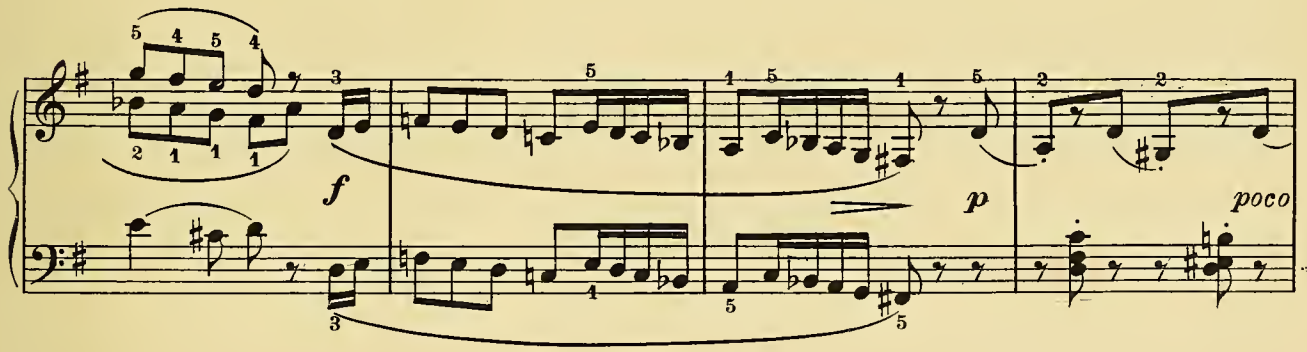
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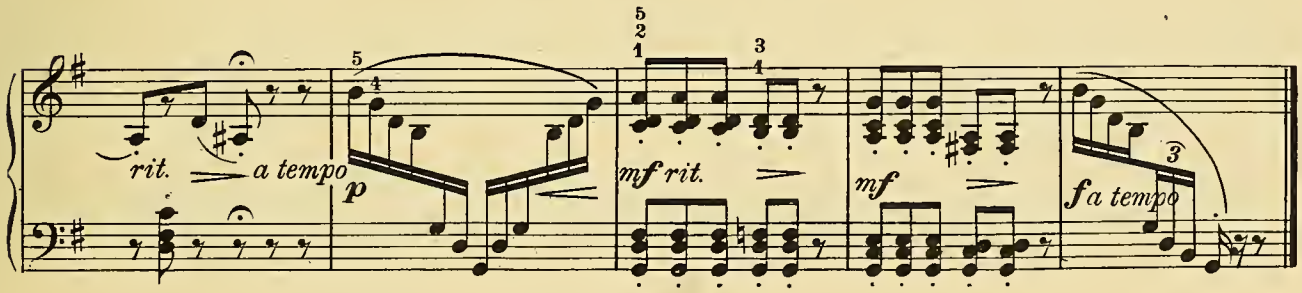
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a tempo
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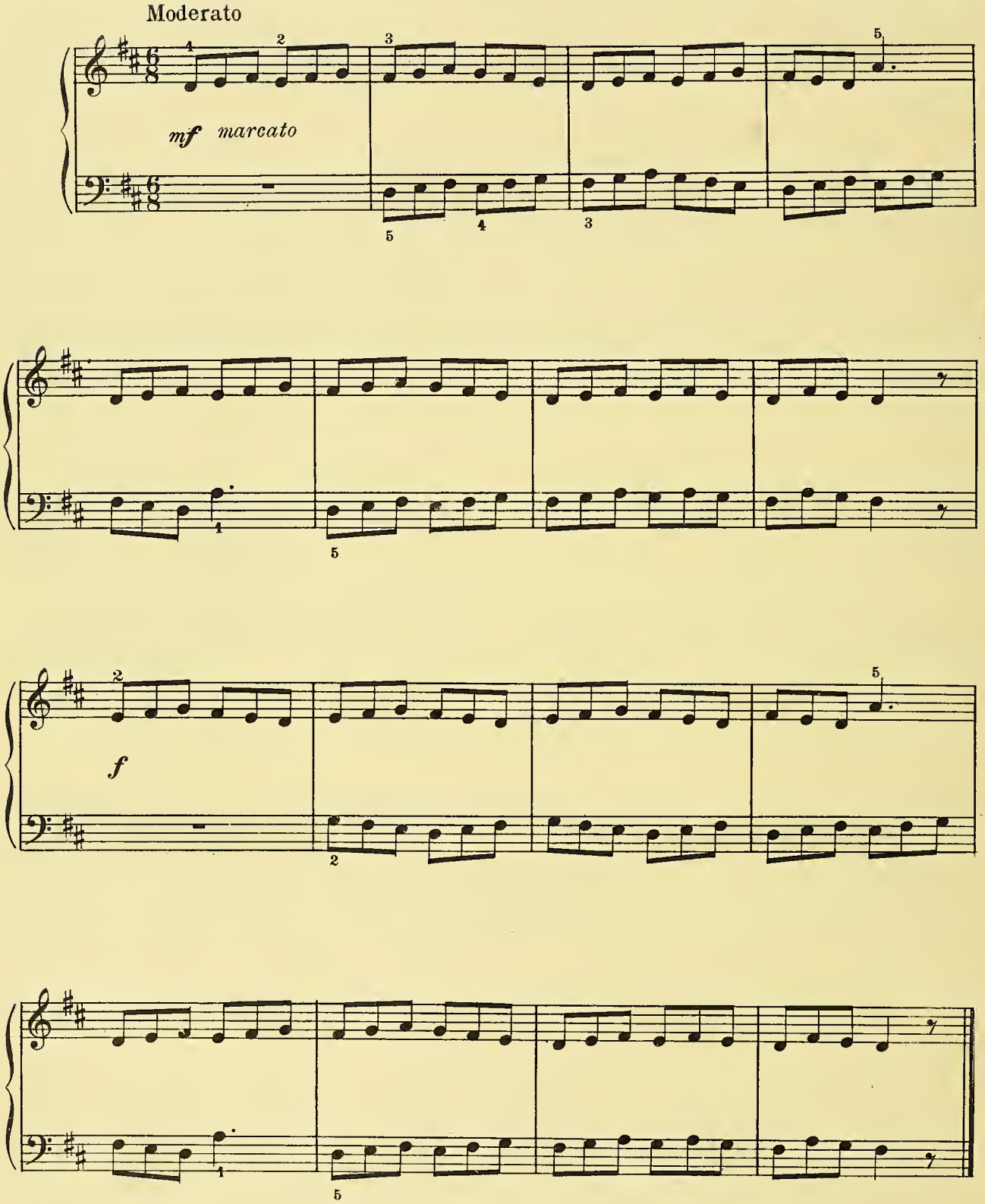
mf rit.
mf
f a tempo

HIDE AND SEEK

CORNELIUS GURLITT

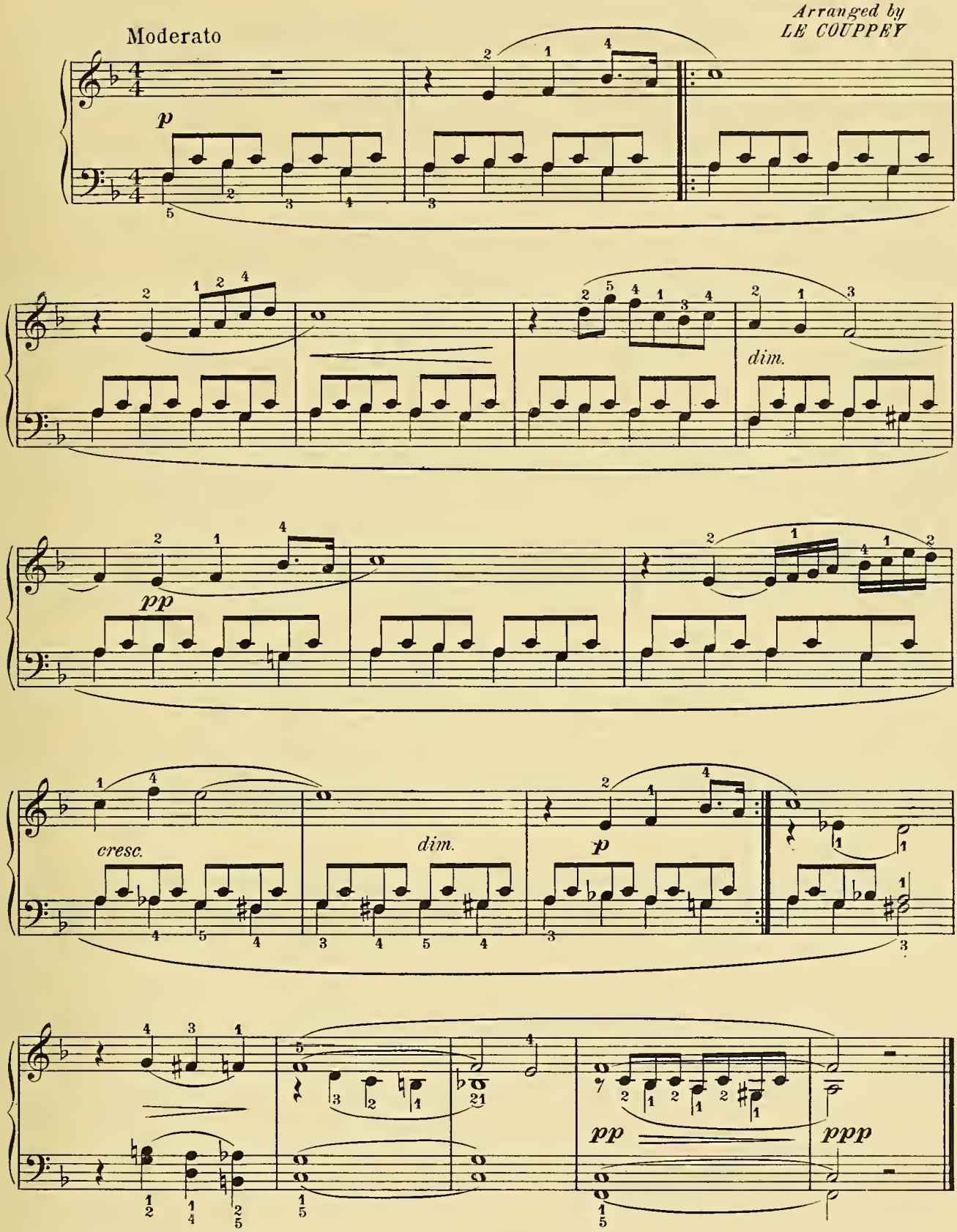


A THOUGHT

UNE PENSÉE

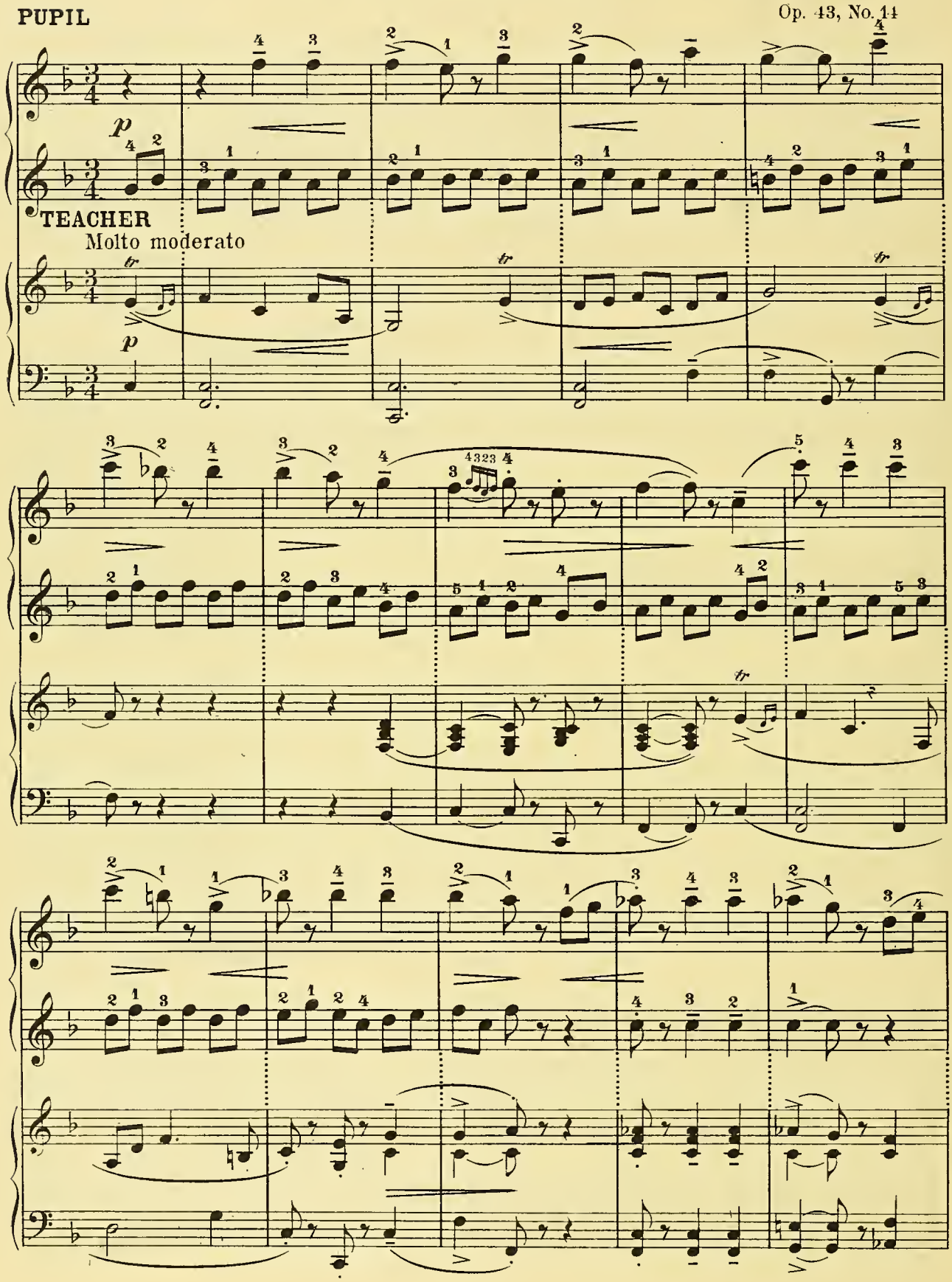
AMBROISE THOMAS

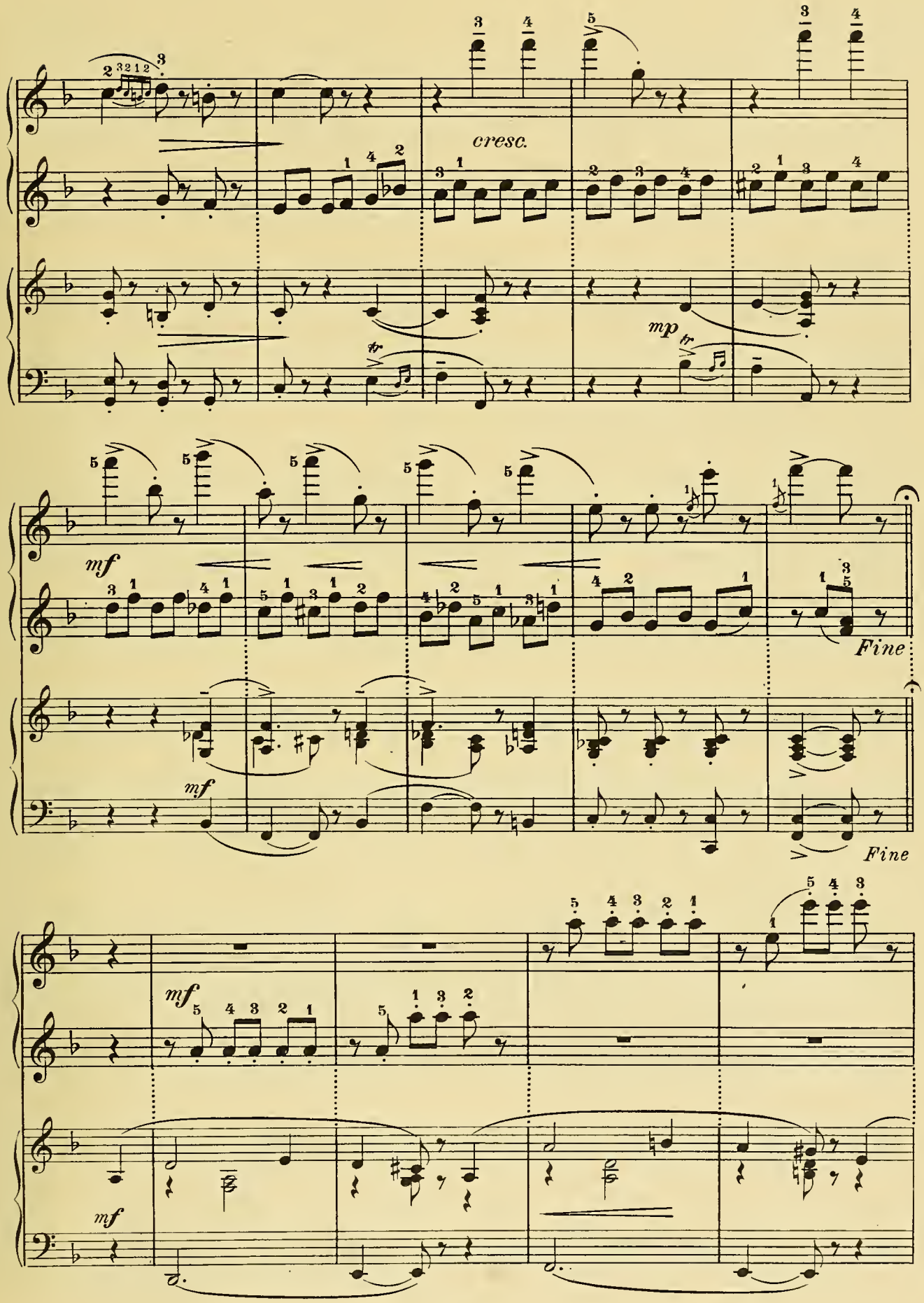
Arranged by
LE COUPPEY



IN DOUBLET AND HOSE

MORTIMER WILSON
Op. 43, No. 14

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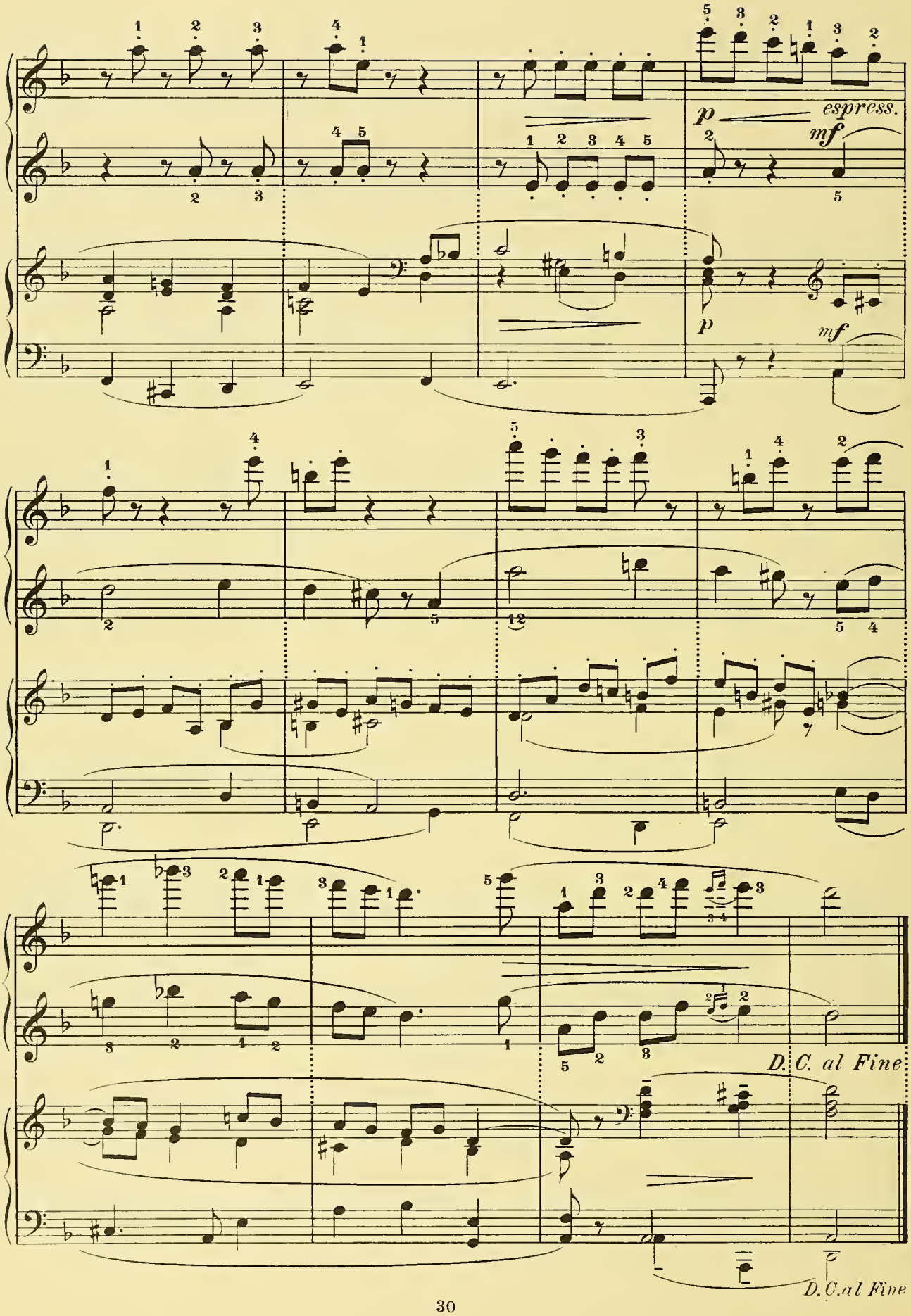
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espress.
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D. C. al Fine
D. C. al Fine

XXX

POLYPHONIC PLAYING

LEGATISSIMO IN EXPANDED HAND POSITION

§ 1. Music which consists of two or more separate voices or melodies of equal interest is called Polyphonic Music. This is to distinguish it from monophonic or homophonic music, which consists of a single melody and an accompaniment that supplies chord tones and suggests the harmony but has little or no melodic value of its own.

The playing of polyphonic music requires independence between the hands, and brings into use extensions, contractions, substitutions and other irregular fingerings. The use of the *legatissimo* touch and contrasting dynamics are also required to emphasize the entrances of the various themes, first in one and then in the other of the parts for the two hands. [§ 8]

The *legatissimo* touch

§ 2. In polyphonic music a variety of clinging, over-lapping *legato* touch is often required in order to give emphasis to thematic material, and this is termed *legatissimo*, or super-*legato*. The effect of this is shown in musical notation in Example No. 1. The silent exchange of fingers on a triad, in Example No. 2 is a preparation for the *legatissimo* touch.

Dispersed chords:: Sevenths

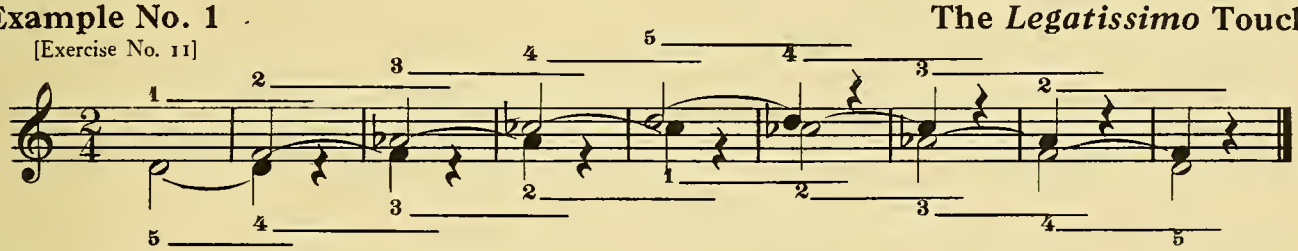
§ 3. The principle of Dispersed chords as applied to Triads (I-xvii, § 5) may also be applied to the Seventh Chords. The Third is to be transferred an octave higher as in Example No. 3. Play in all Keys.

Exercises in Canon, *Kunz*

§ 3. A Canon is one of the devices of imitation used in music composition, wherein a melody in one voice is exactly repeated in another voice. It is a very strict form, and requires much ingenuity. From this very strictness undoubtedly

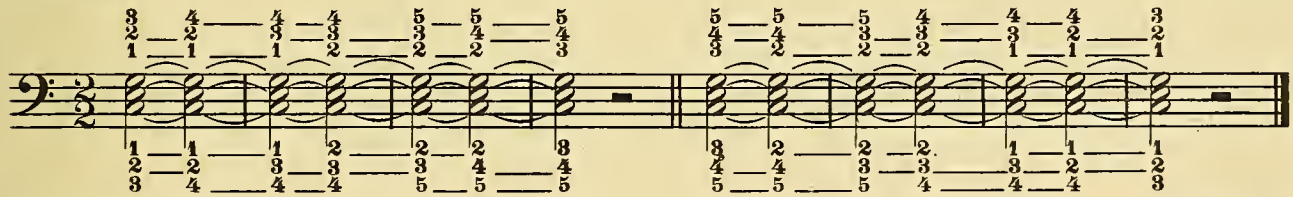
Example No. 1 — **The *Legatissimo* Touch**

[Exercise No. 11]



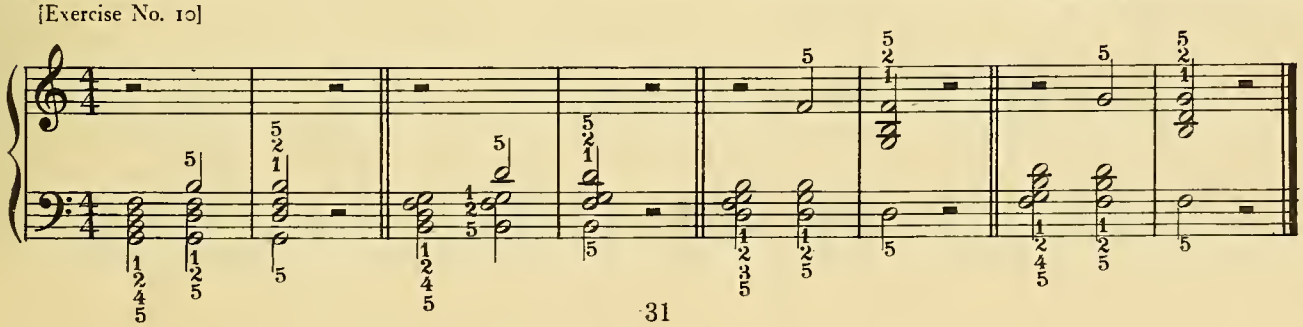
Example No. 2 — **Silent Exchange of Finger on Triads**

[Exercise No. 12]



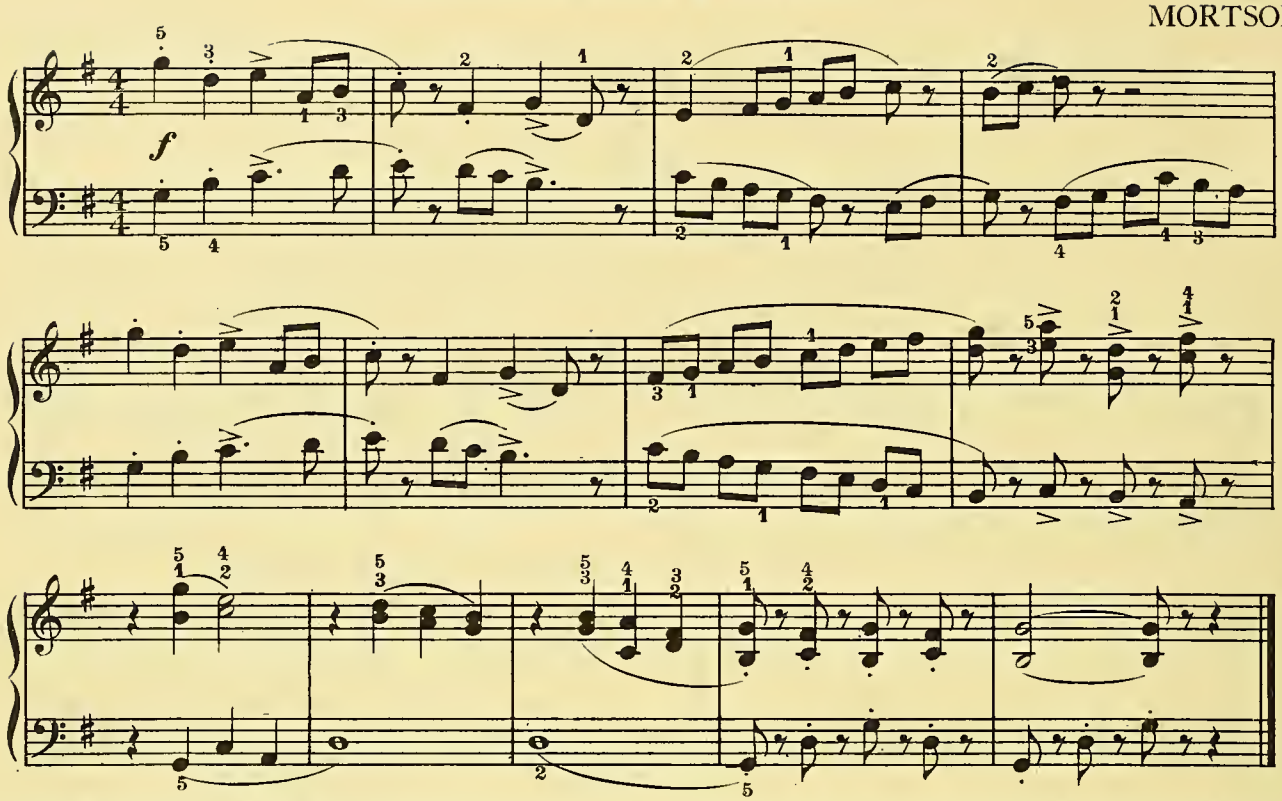
Example No. 3 — **Preparation for Dispersed Sevenths**

[Exercise No. 10]



HALF-MINUTE STUDY

MORTSON



came the name. The accompanying voice, or *canon* follows the leading voice, a certain number of counts later, and at a definite interval above or below. Several varieties of treatment are shown in these Exercises in Canon, taken from a work by a composer who is now known principally because of this one work. The form is not a favored one, either by audiences, performers or composers. It is a display of ingenuity rather than of musical beauty.

Repeat each division often enough to permit experimentation in listening, so as to follow the imitation from one hand to the other, and if possible to hear both simultaneously, at the same time playing ahead in exact rhythm, and without hesitation. In repeating each division, make groups of 4, 8 and 16 measures so that complete periods may be made out of each division.

Analyze Division IV, observing that subdivision *b* reverses the parts for the two hands, and that subdivisions *c* and *d* are changes in the position of the bar line, producing a variety of effects out of the same tonal material.

Air, *Mozart*

§ 4. The Air by Mozart employs many finger substitutions in order that each tone may be produced by a sharp, distinct stroke of the finger; also to prepare the hand position so that skips may be made step-wise and without any unnecessary break between adjoining melody tones. The Air or melody, is confined to the right-hand part. The left-hand part is melodic but should be subdued to a secondary position. When one considers how completely the harmony is represented by only two tones sounding simultaneously it becomes evident that many pieces would be vastly improved by the omission of unnecessary notes. Polyphonic music becomes interesting only as the ear develops the ability to listen to more than one melody sounding at the same time. The word *air* usually refers to a melody for the voice, to distinguish it from the narrative portions of an opera, which are more or less *recitative* in style.

Canon, *Handel*

§ 5. This example of the classic form shows what a master hand can do by way of combining musical interest with strictness of form. Observe that the canonic imitation is an *octave* below the leading voice—Canon in the octave, this is called—and follows after it a time interval of two *eighth*-note pulses. The last six notes in the left-hand part depart from the subject in order to reach a suitable ending.

Unison, *Lanciani*

§ 6. In Unison both hands play the same melody but in a rapid *tempo* certain of the tones blend together after the style of a *broken* chord, and there results frequently a feeling of harmony. To pick out the chords which fit with various scale fragments and thus analyze the fundamental harmony will greatly assist in a suitable interpretation.

AIR

MOZART

Allegro

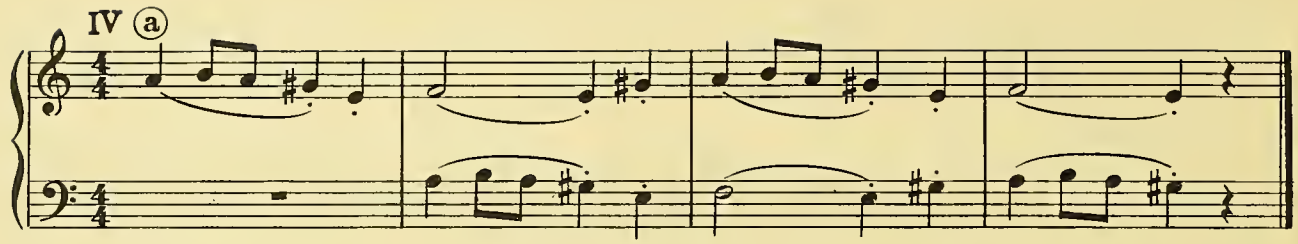
EXERCISES IN CANON

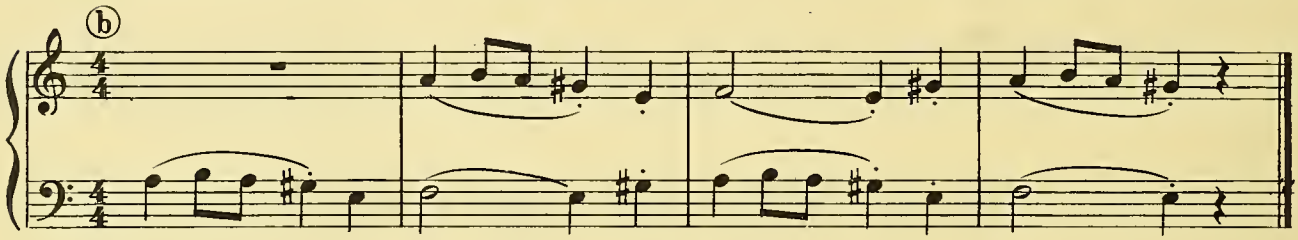
K. M. KUNZ

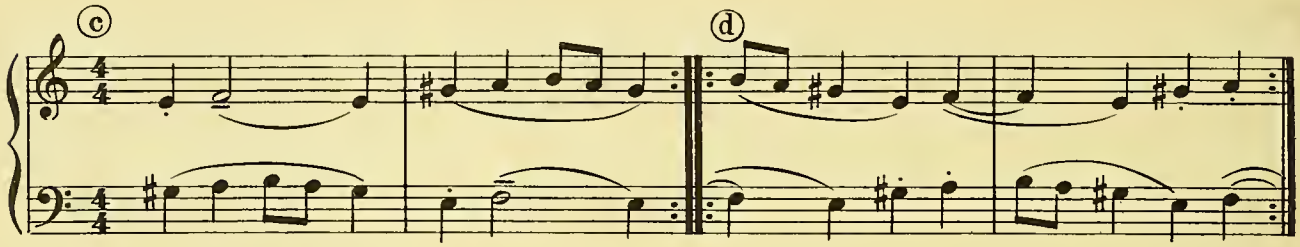
I Three times, or more

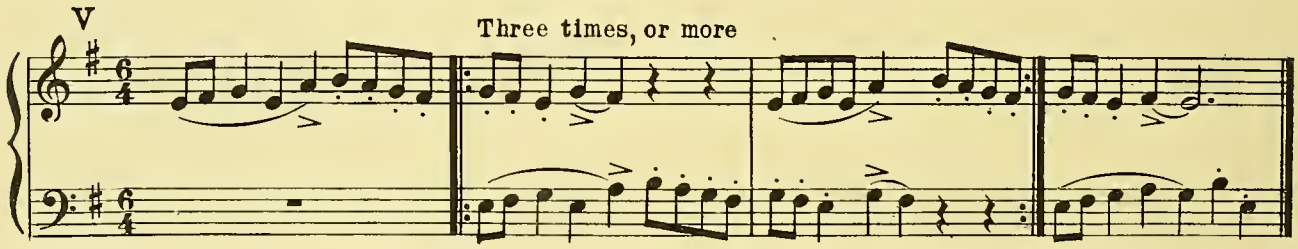
II Four times, or more

III



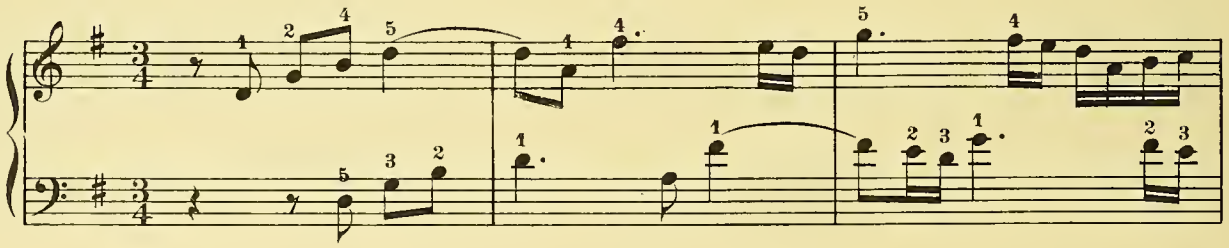


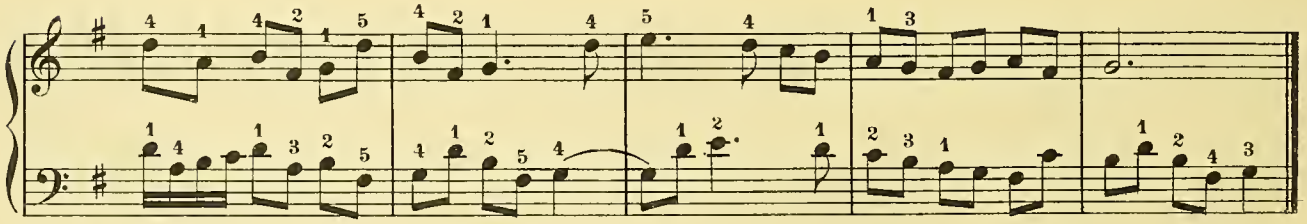




CANON

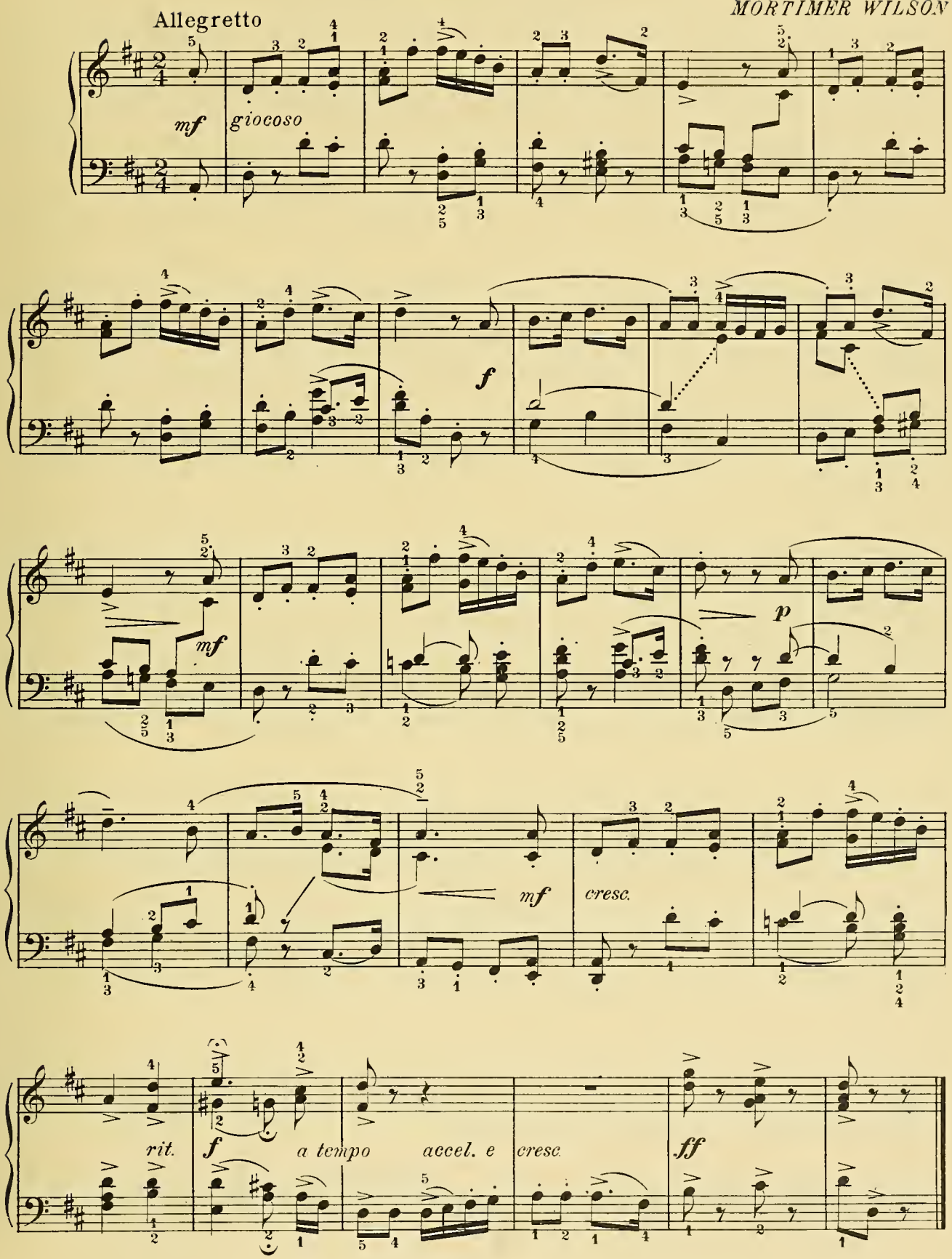
HANDEL





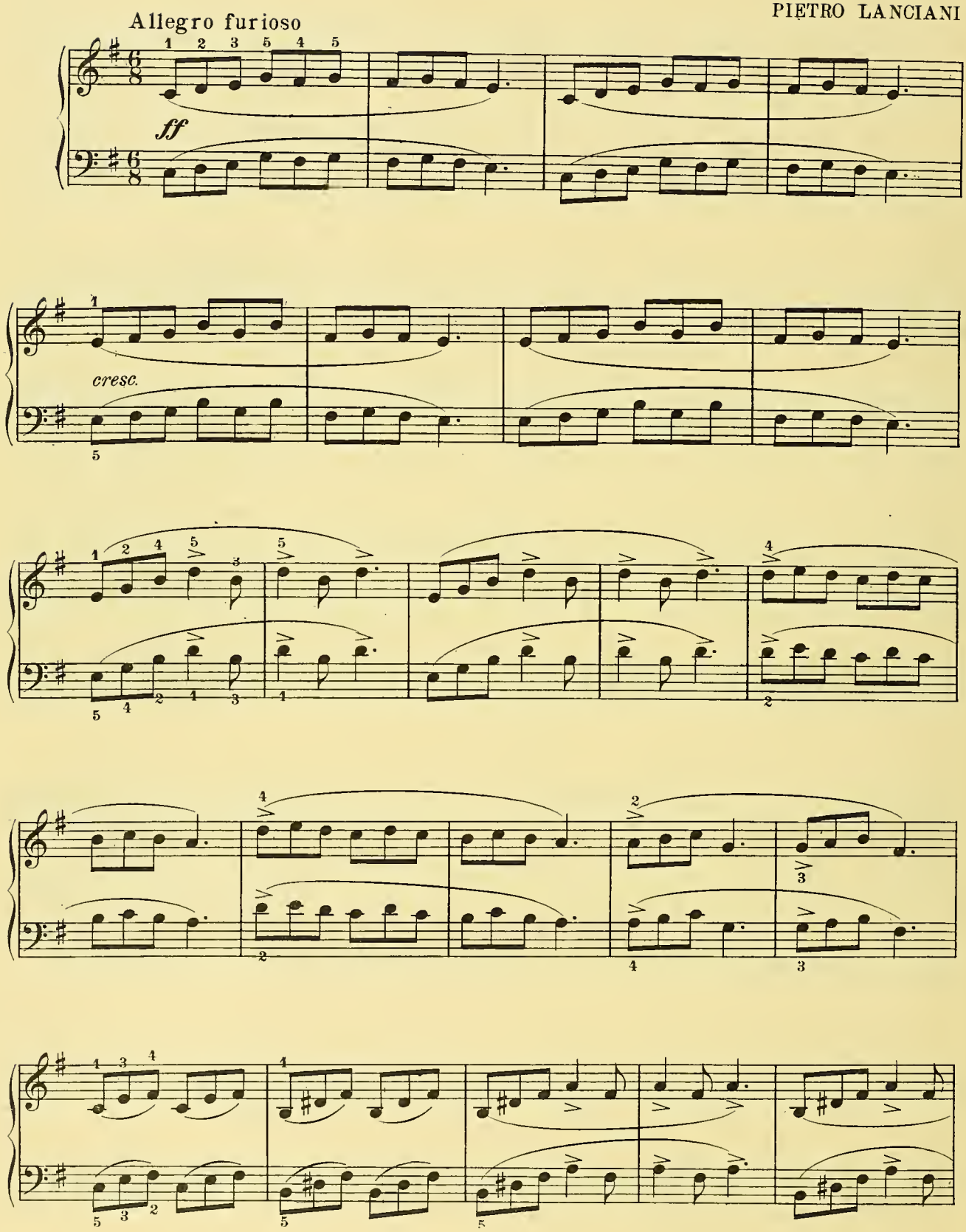
AMERICAN FOLK SONG

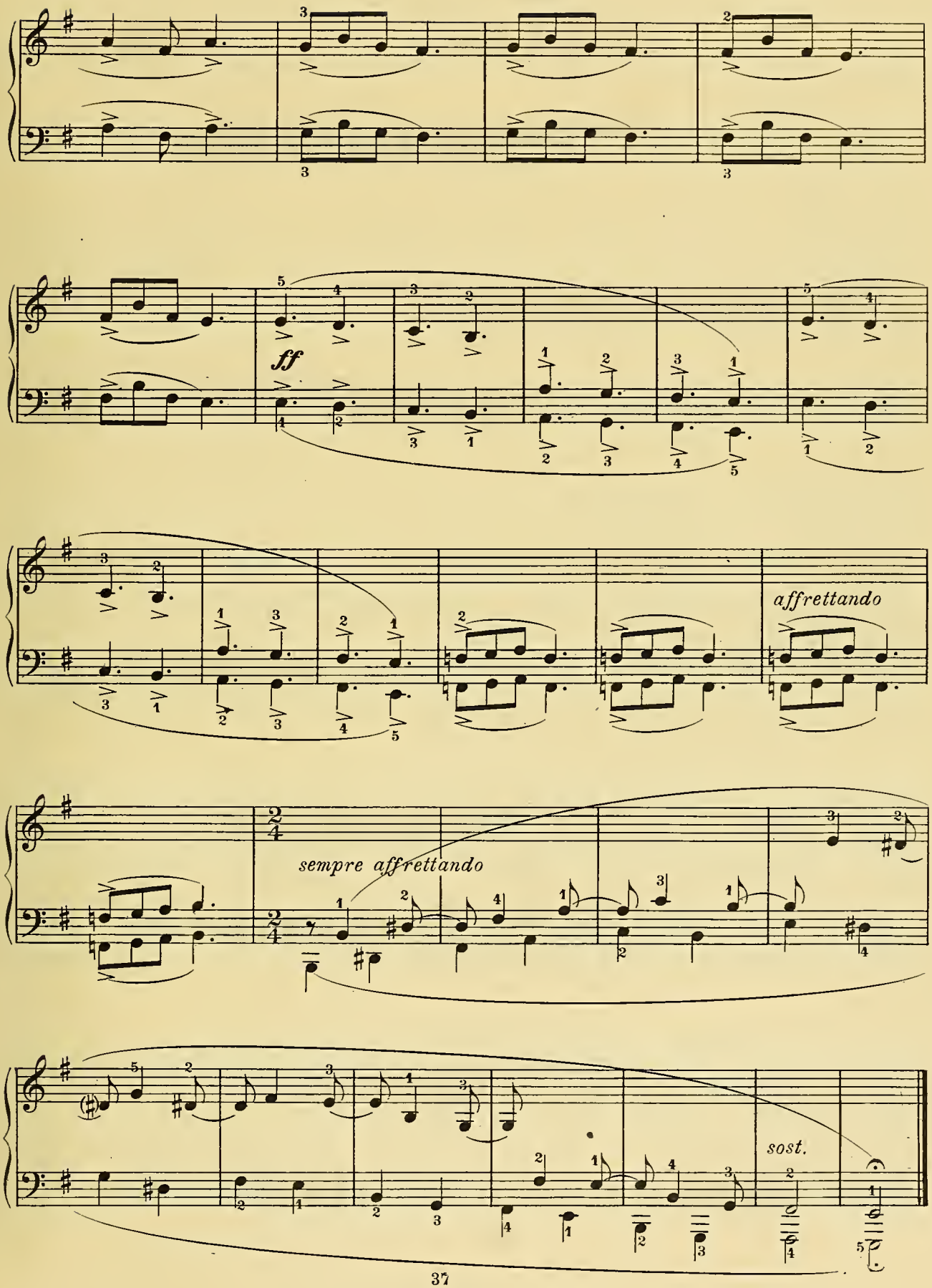
Harmonized by
MORTIMER WILSON



UNISON

PIETRO LANCIANI

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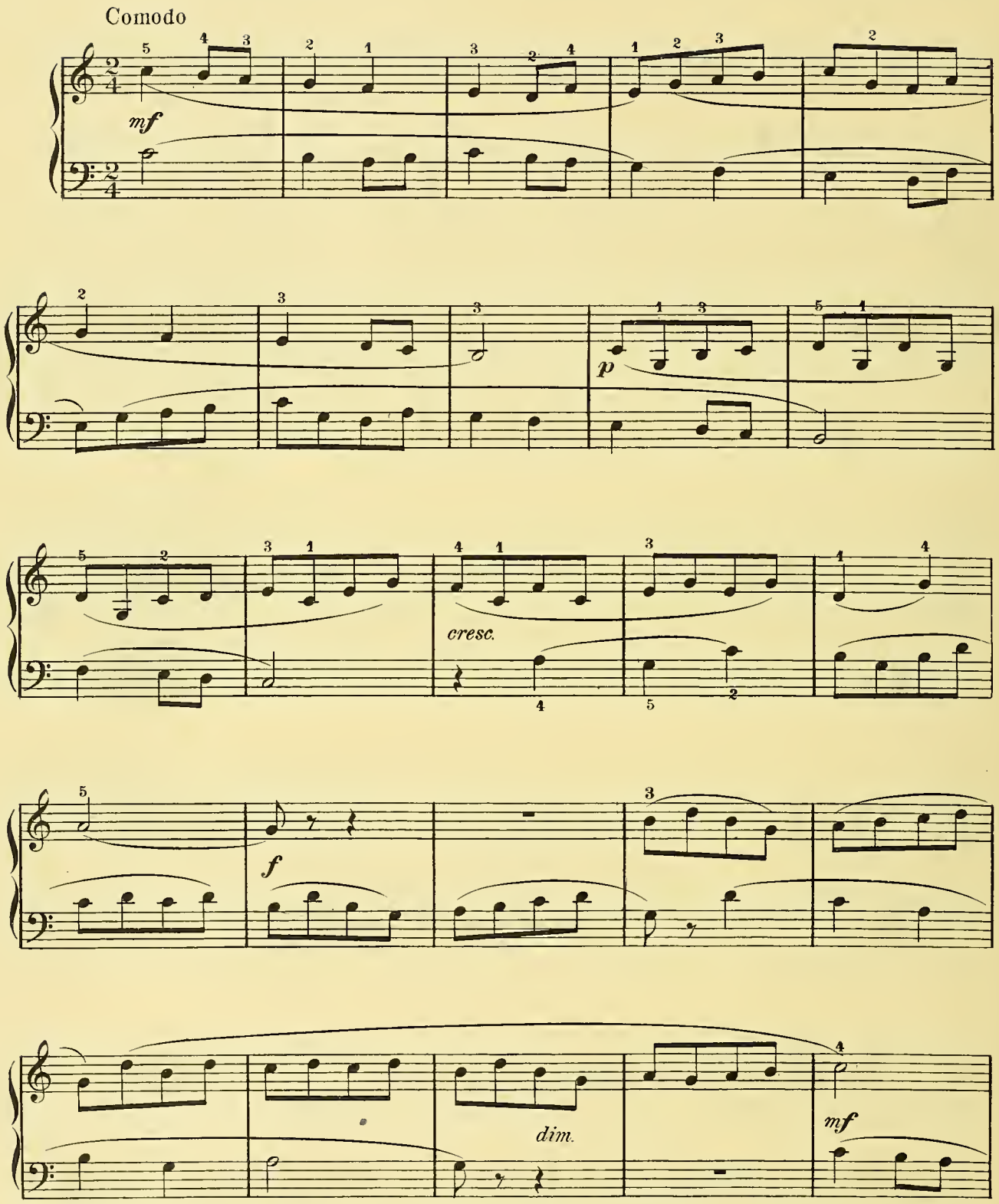
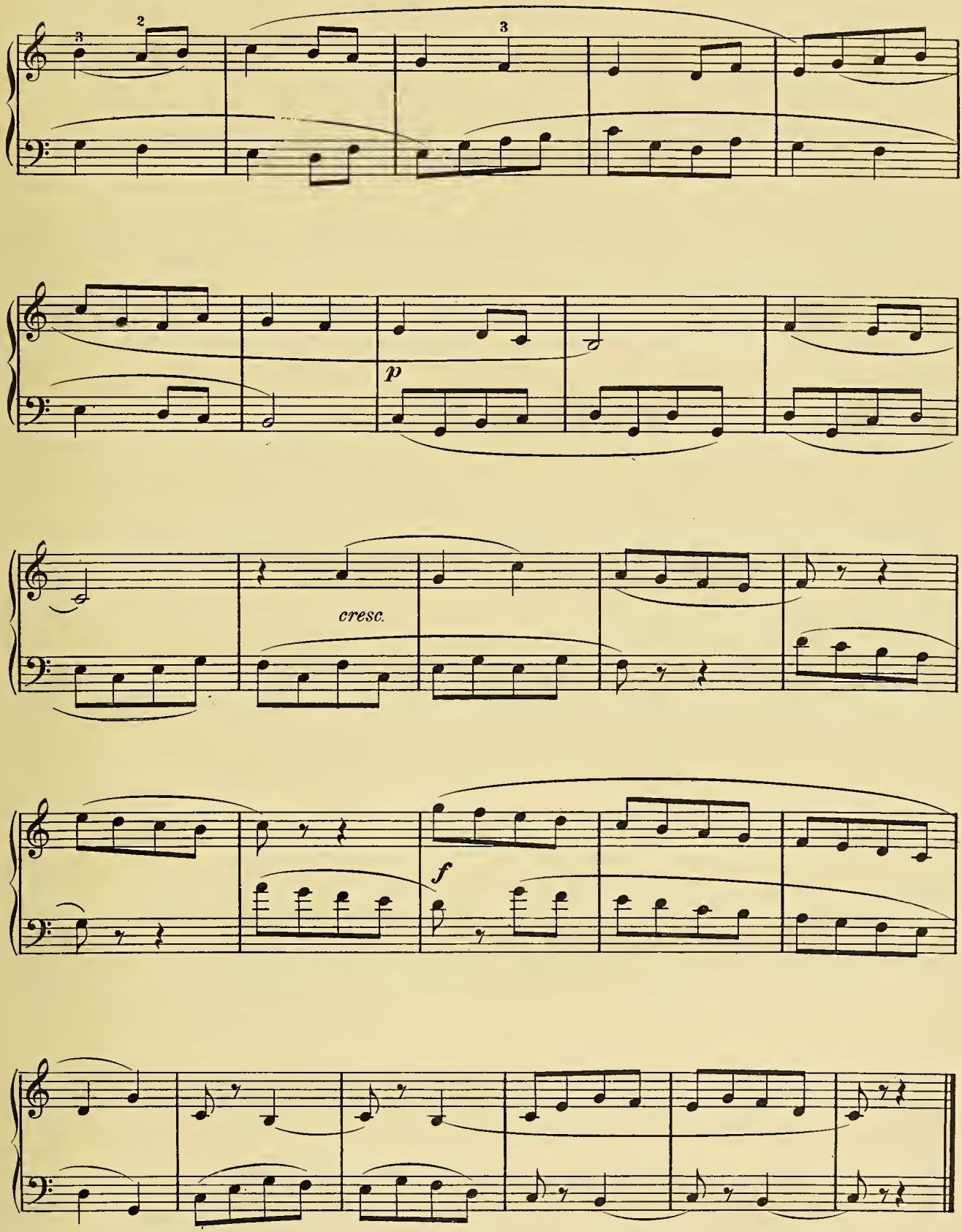
affrettando
sempre affrettando
sost.

A DIALOGUE

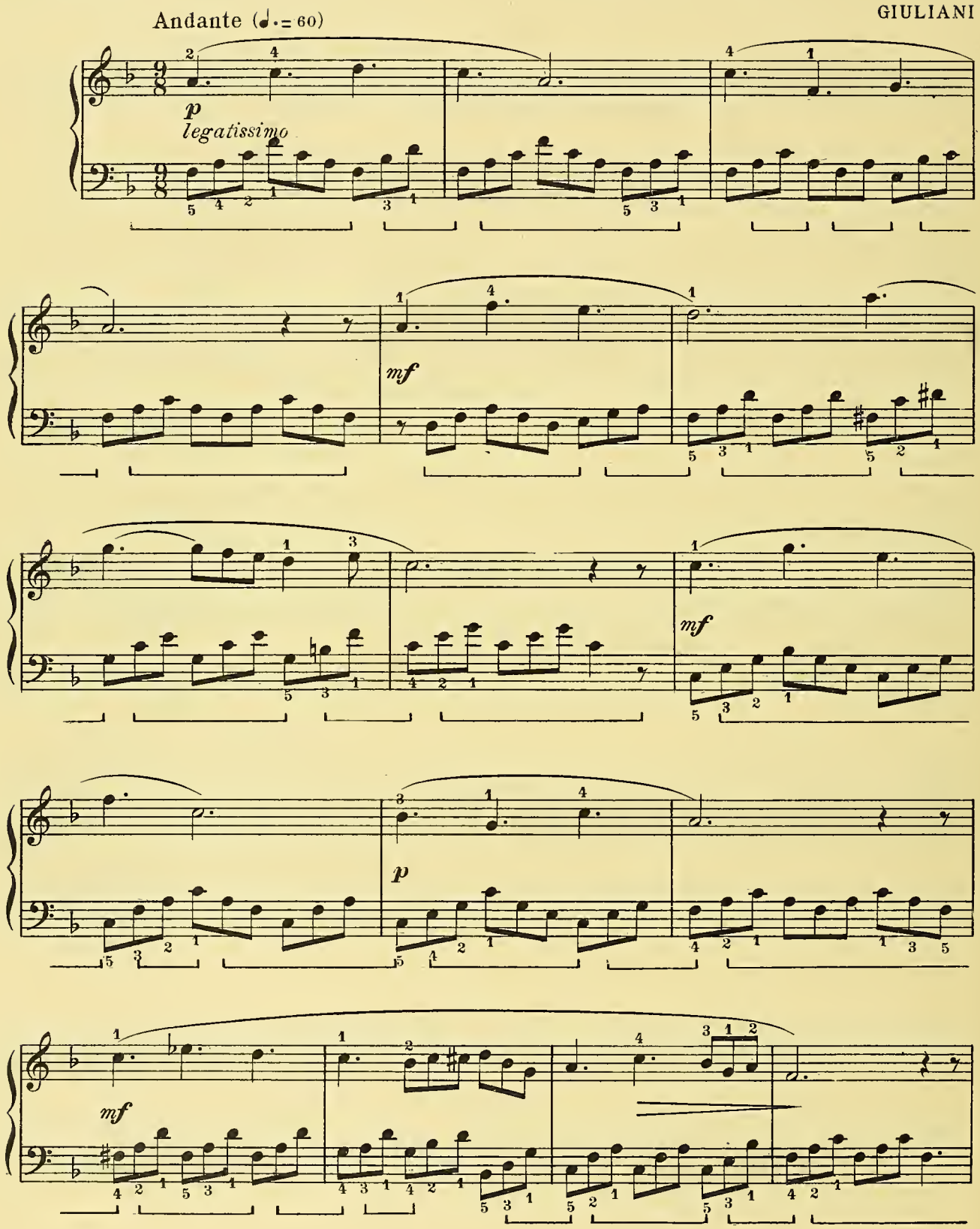


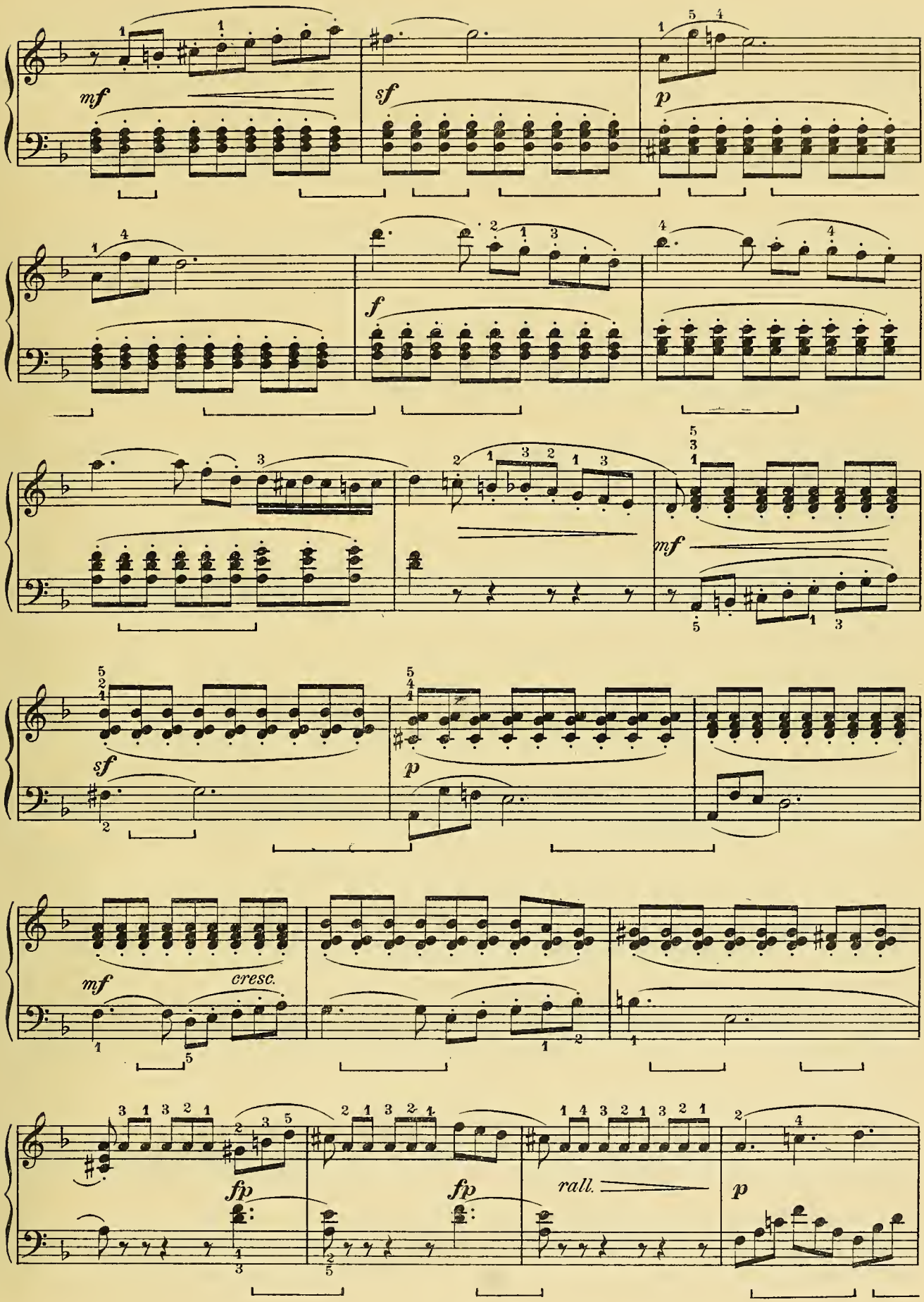

p
cresc.
f

Edited by
Kate S. Chittenden

LOVE SONG

GIULIANI

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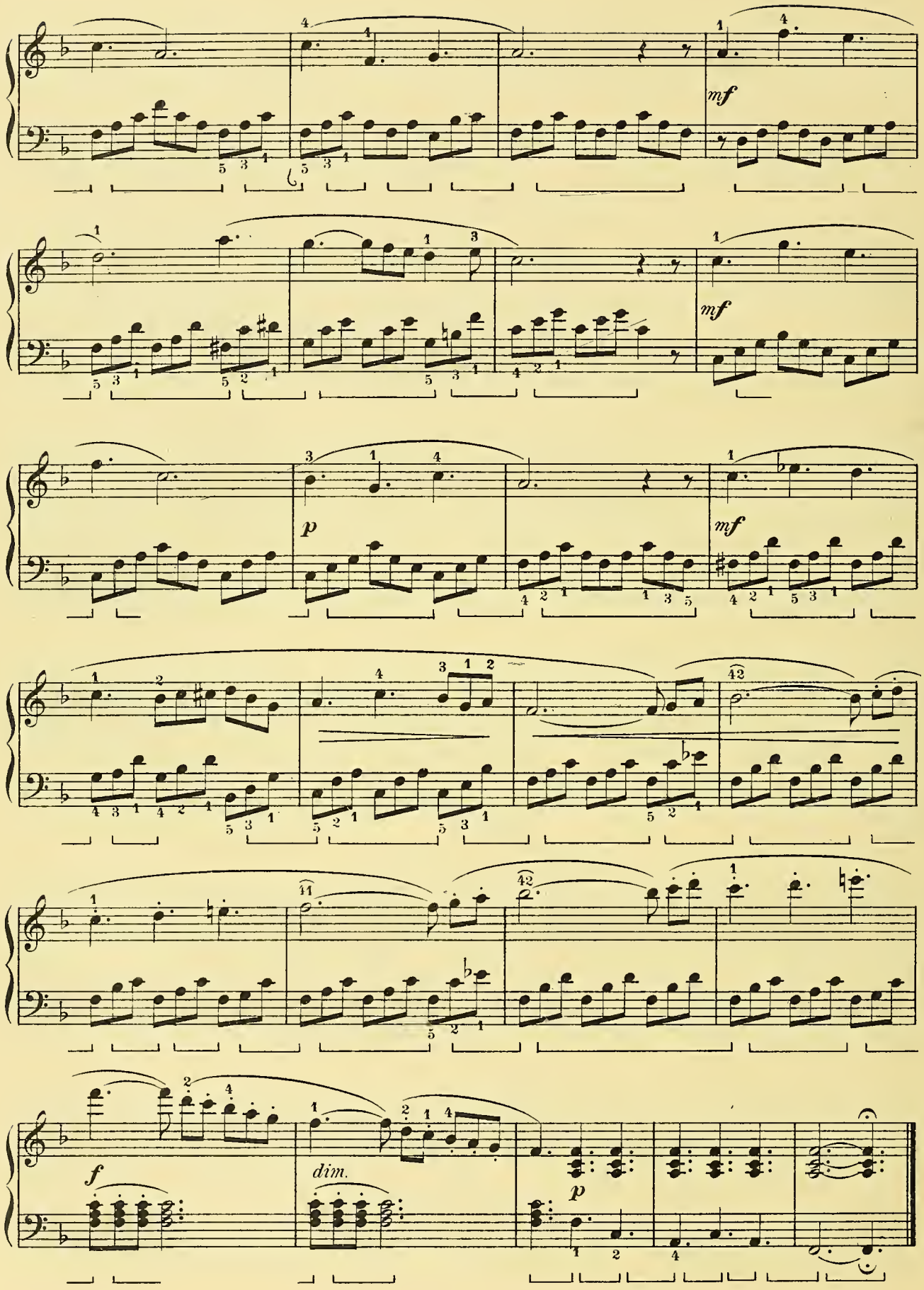
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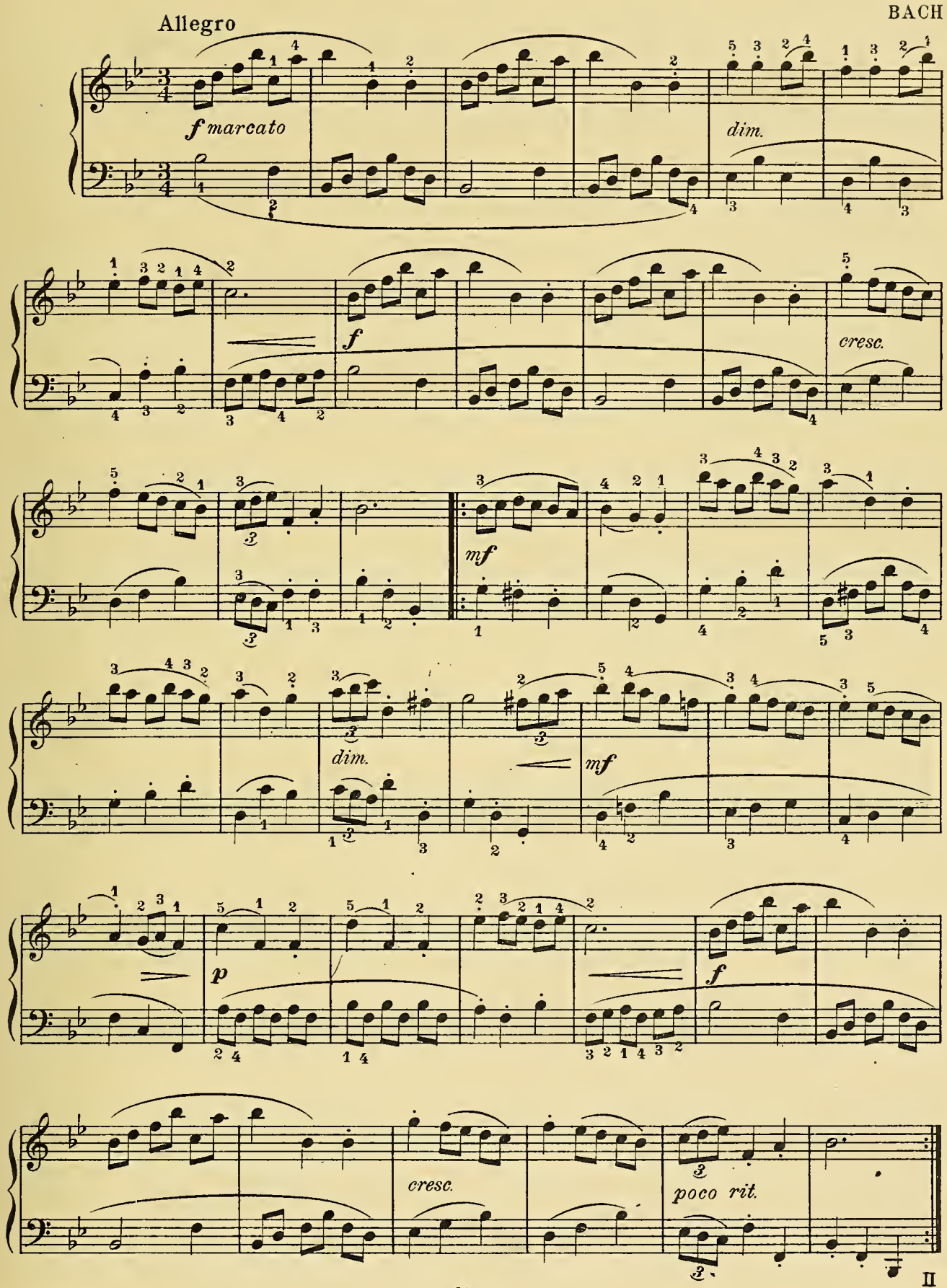
MENUET

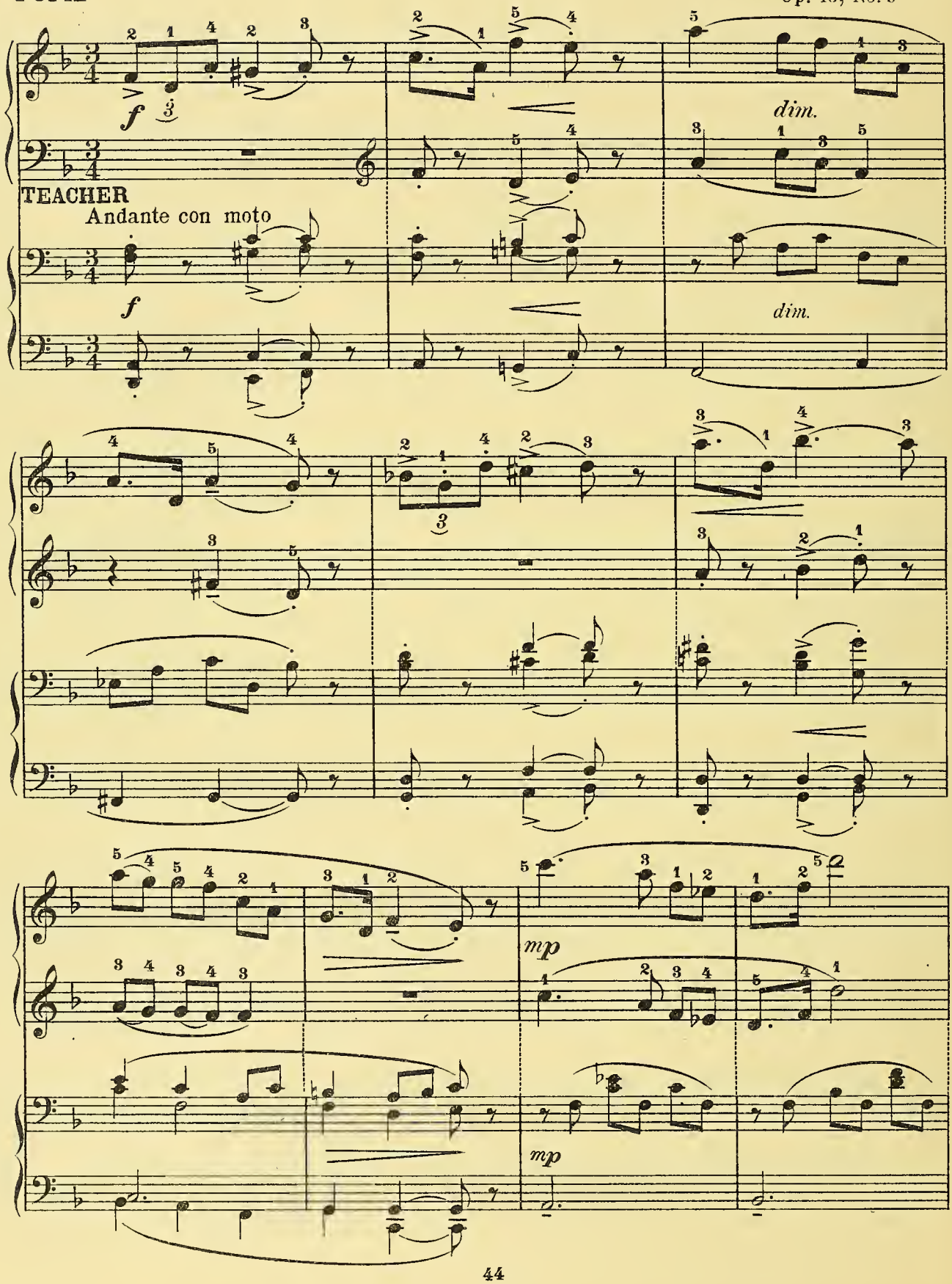
BACH

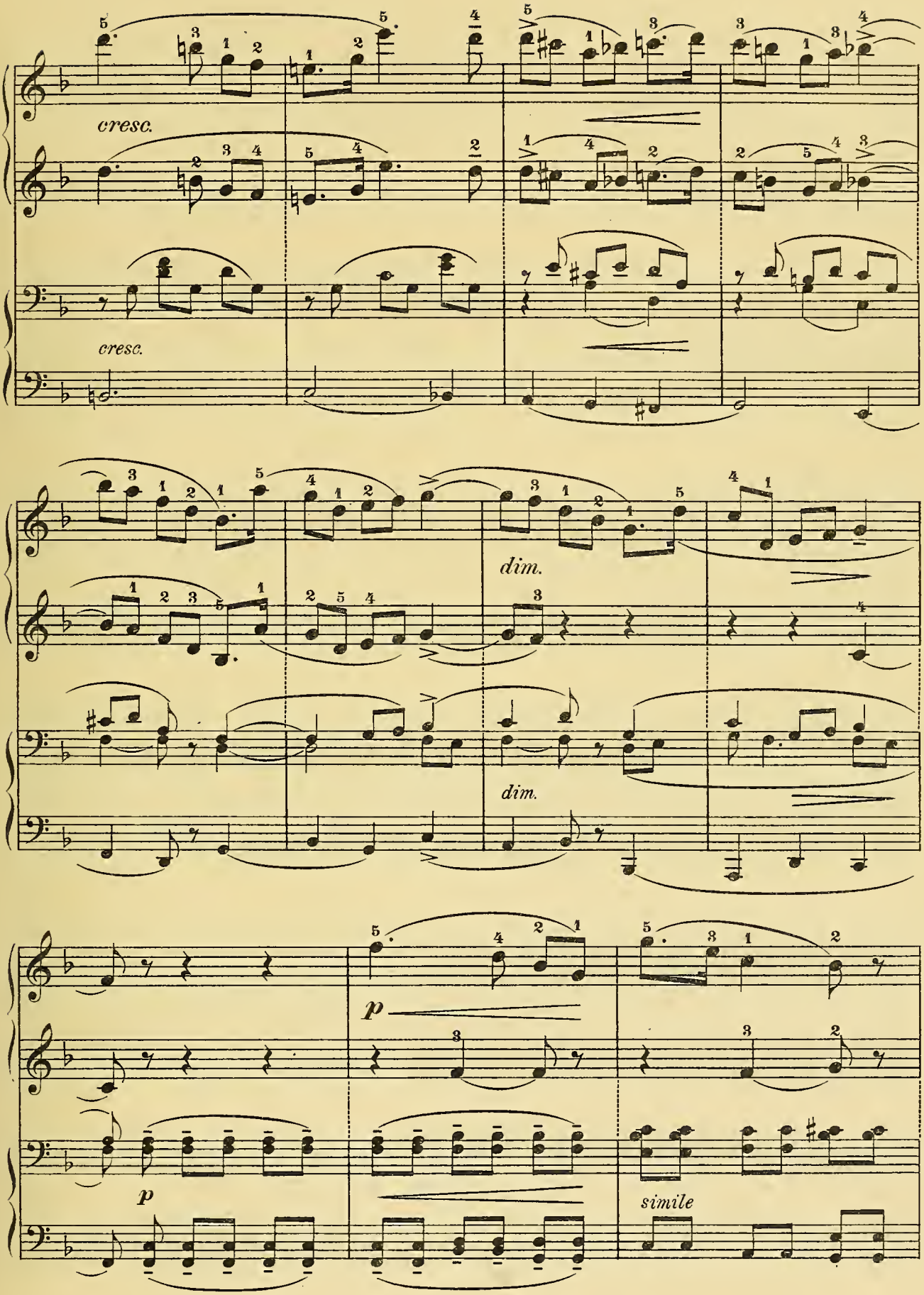


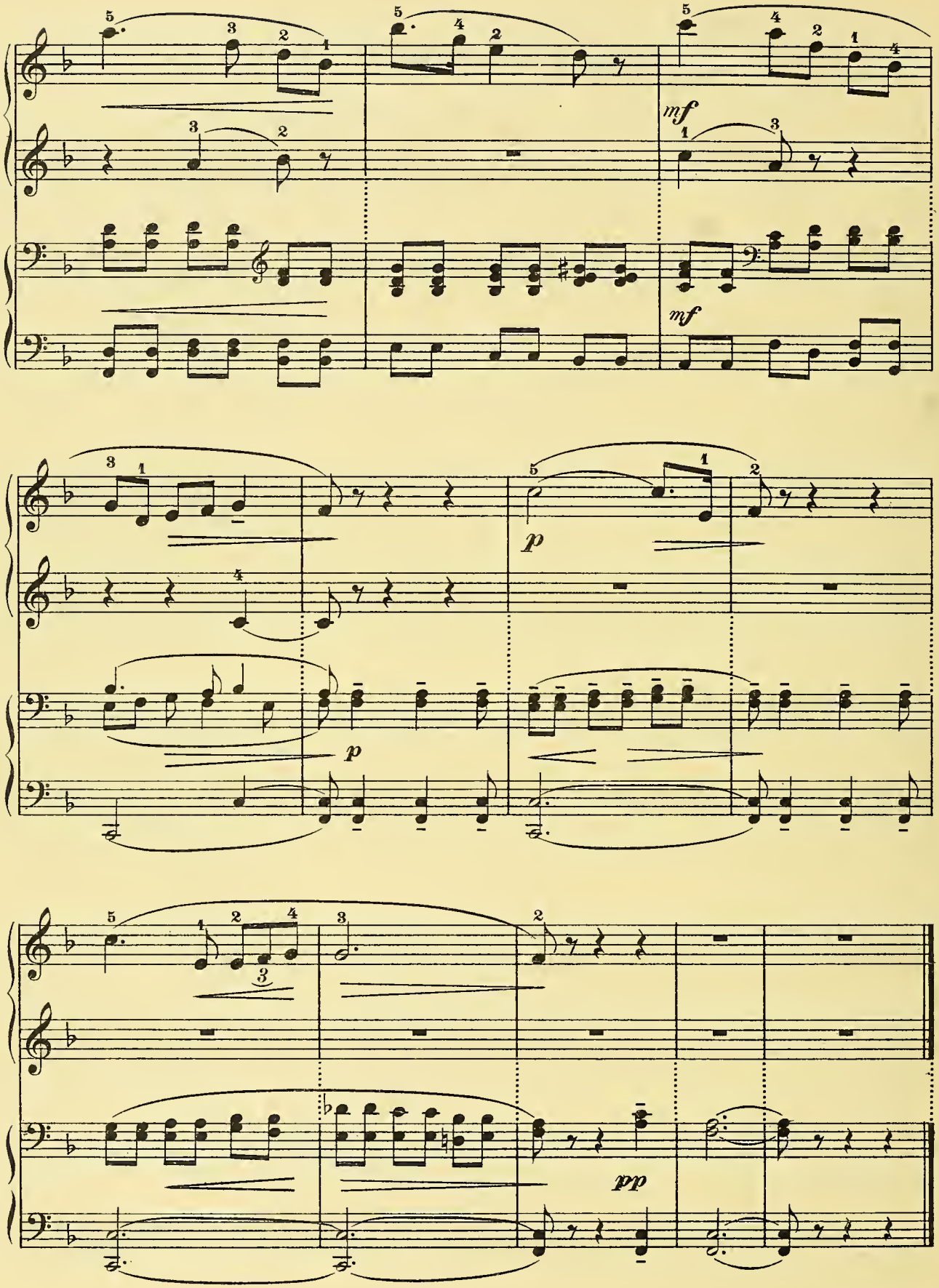
II

ROMANCE

MORTIMER WILSON
Op. 43, No. 9




cresc.
cresc.
dim.
dim.
p
p
simile


mf
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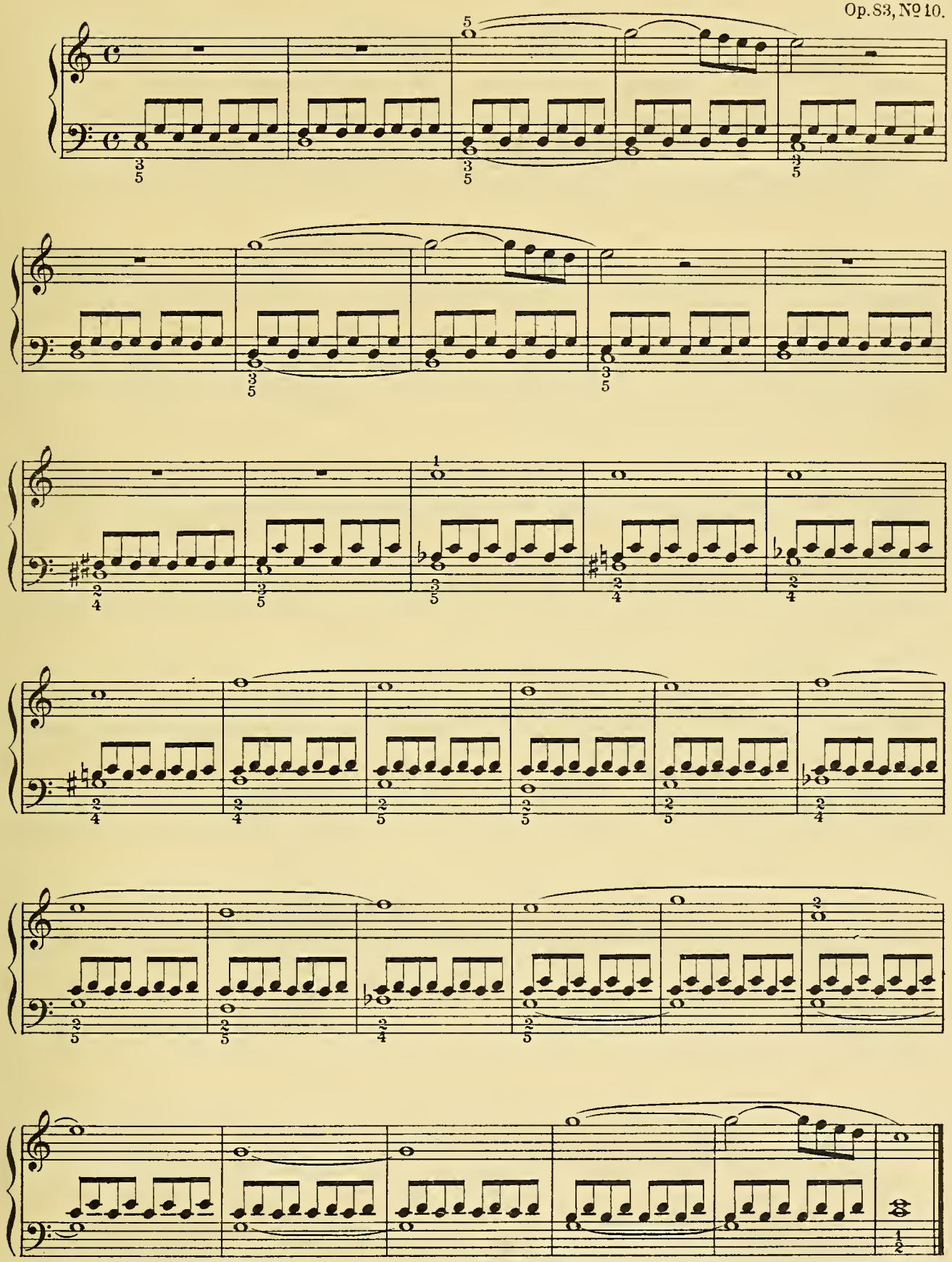
pp

TENTH VELOCITY STUDY

C. GURLITT
Op. 83, № 10.



CANTABILE

From Sonatina, Op. 55, No. 2

FR. KUHLAU

Andante

p *pp* *legato*

p *pp* *legato* *p*

1. 2.

dim. e rit. *pp*

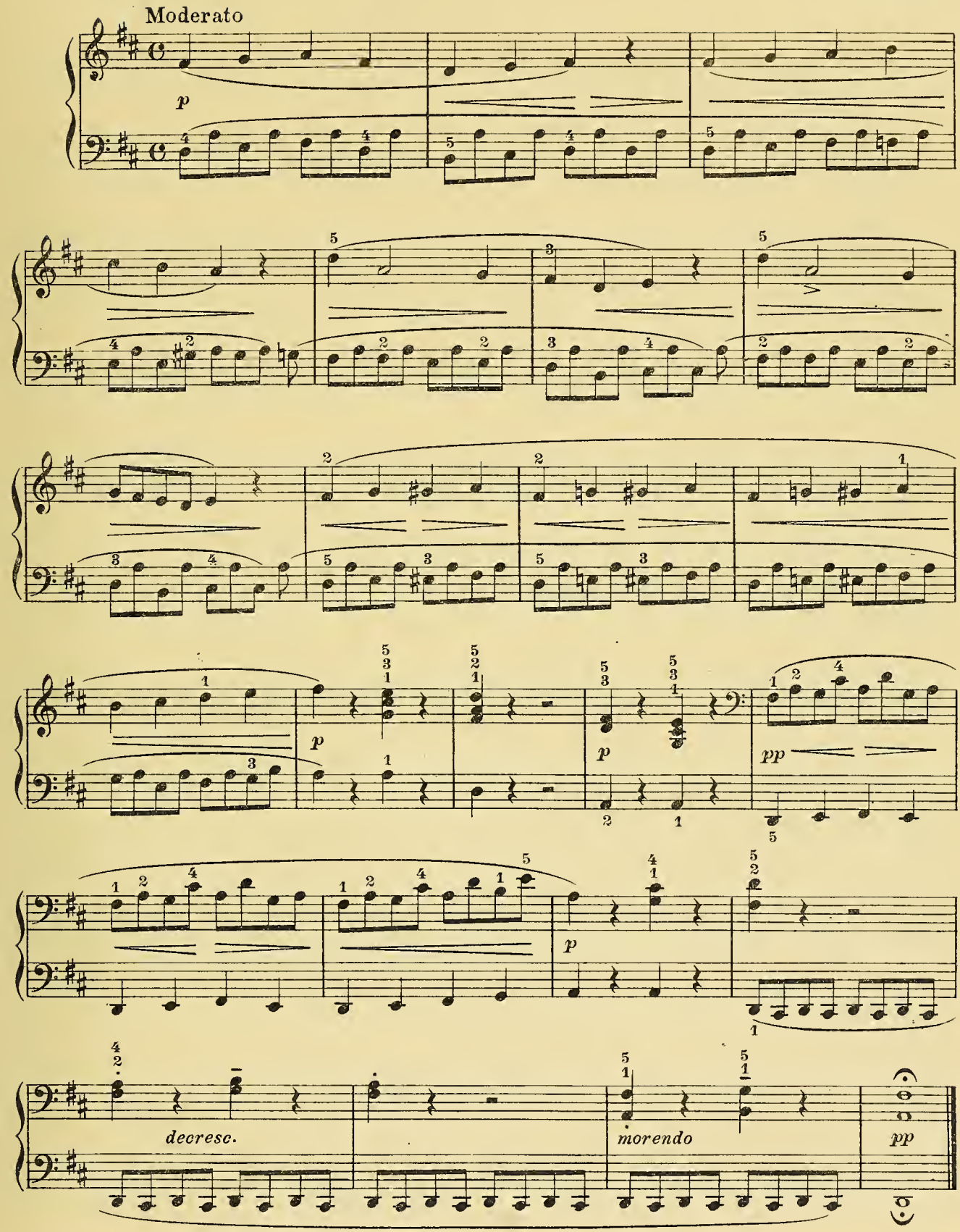
ALLEGRO

A. E. MÜLLER

f

SLUMBER SONG

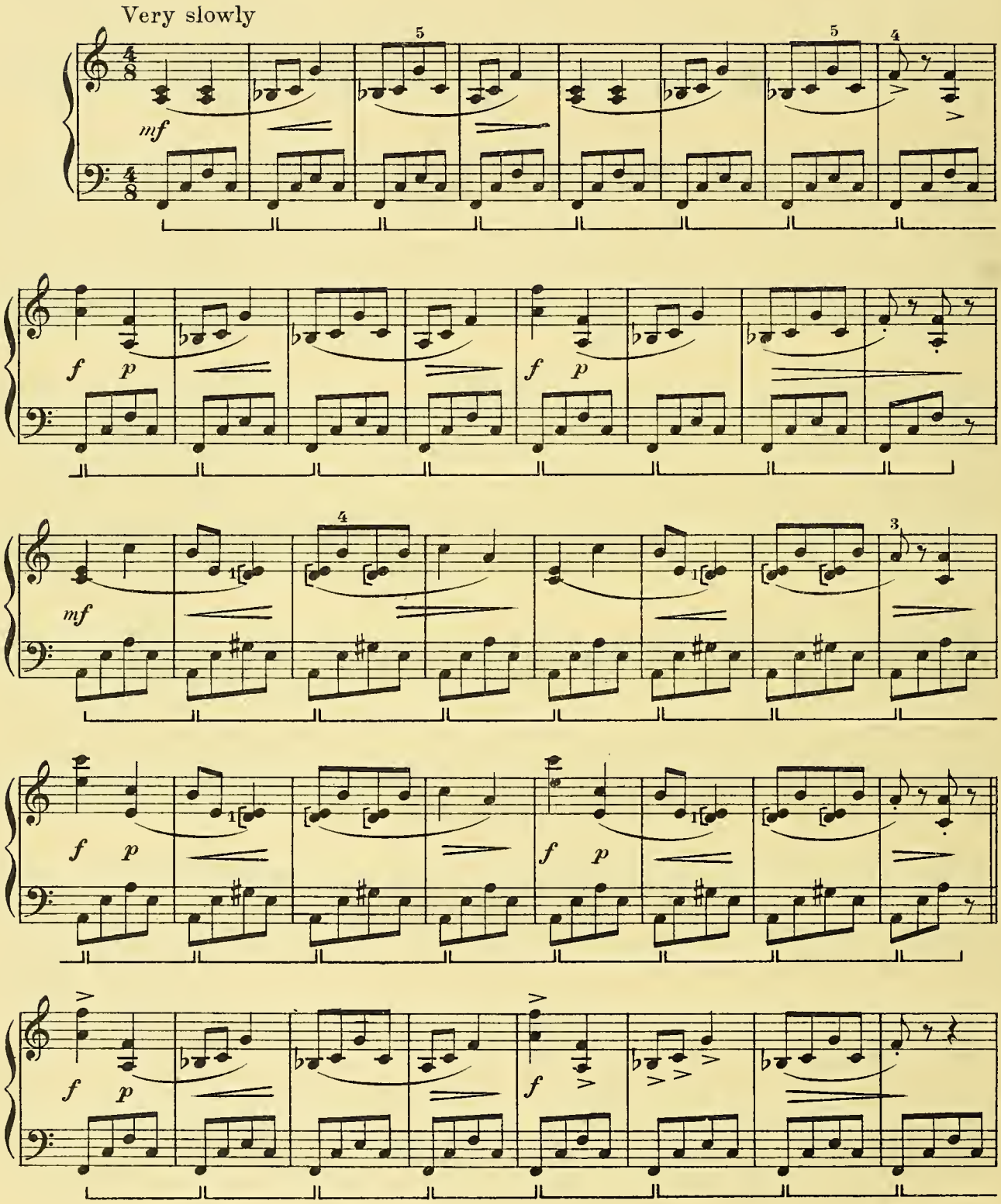
GURLITT



ROCKING SONG

(HOMAGE TO GURLITT)

B. SYDENHAM



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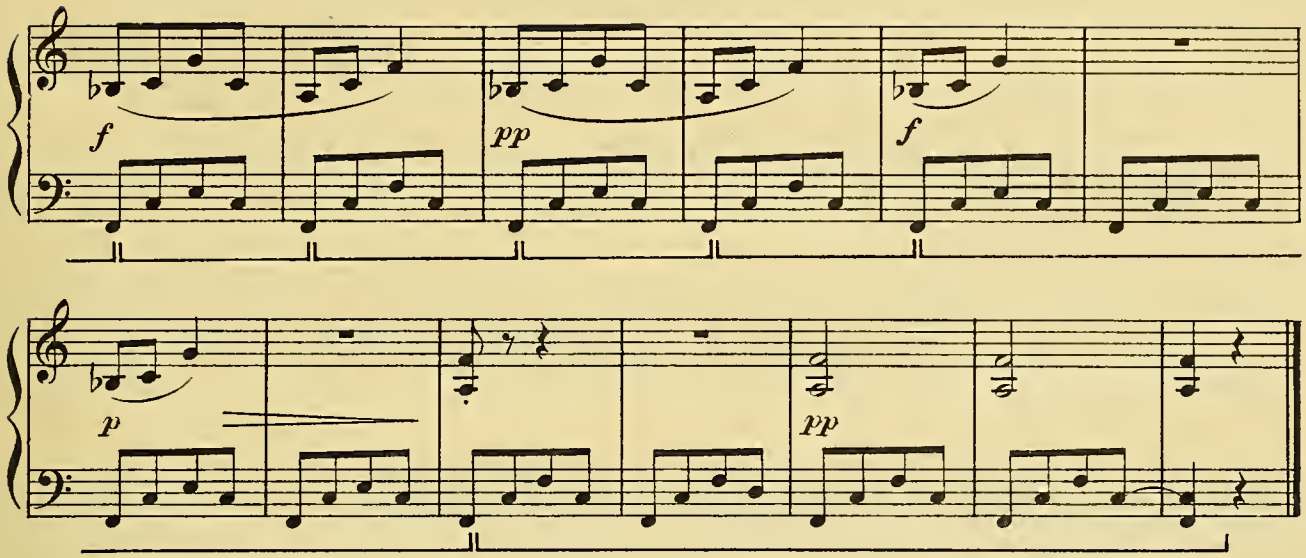
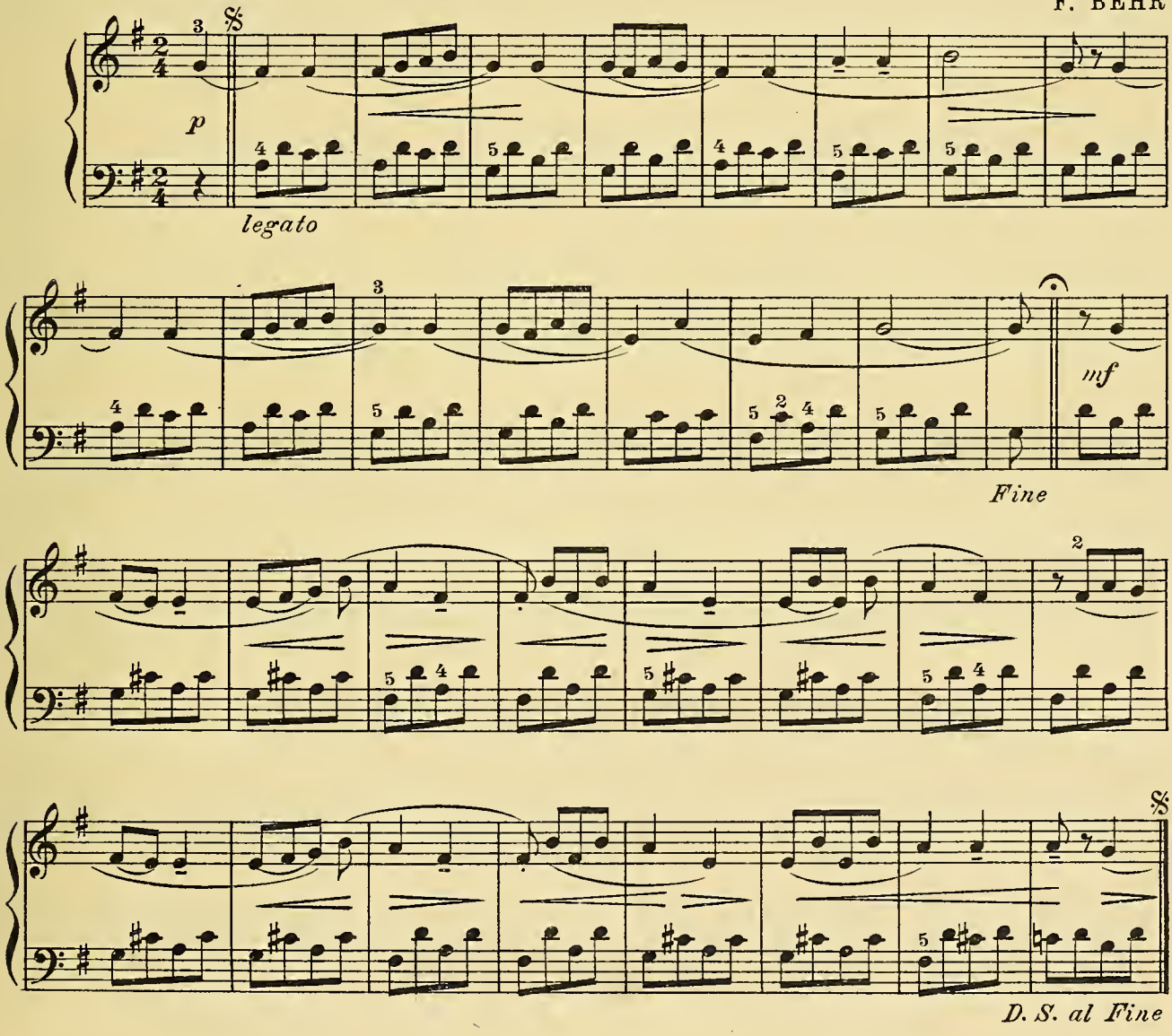


CHILD'S PLAY

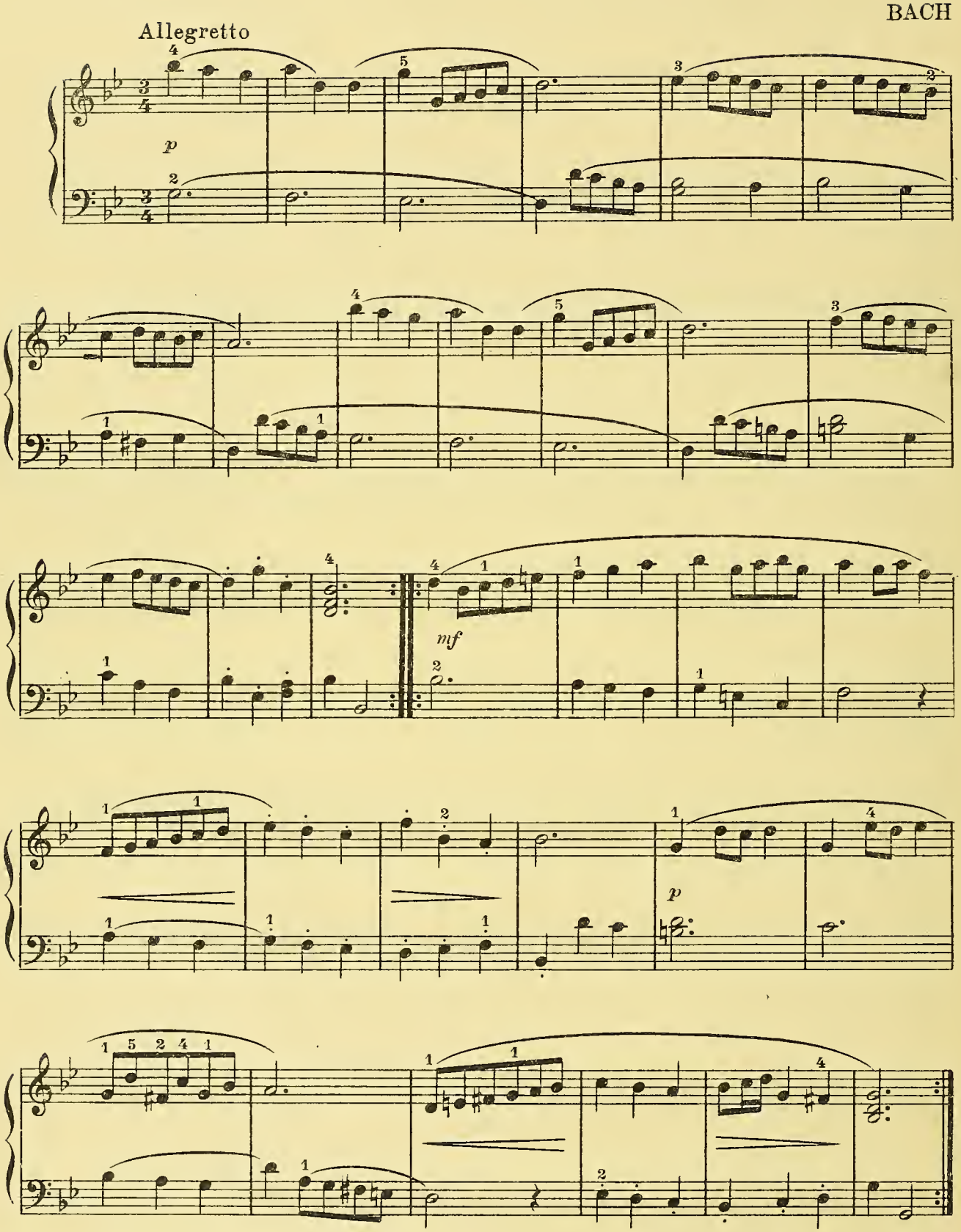
Moderato

F. BEHR



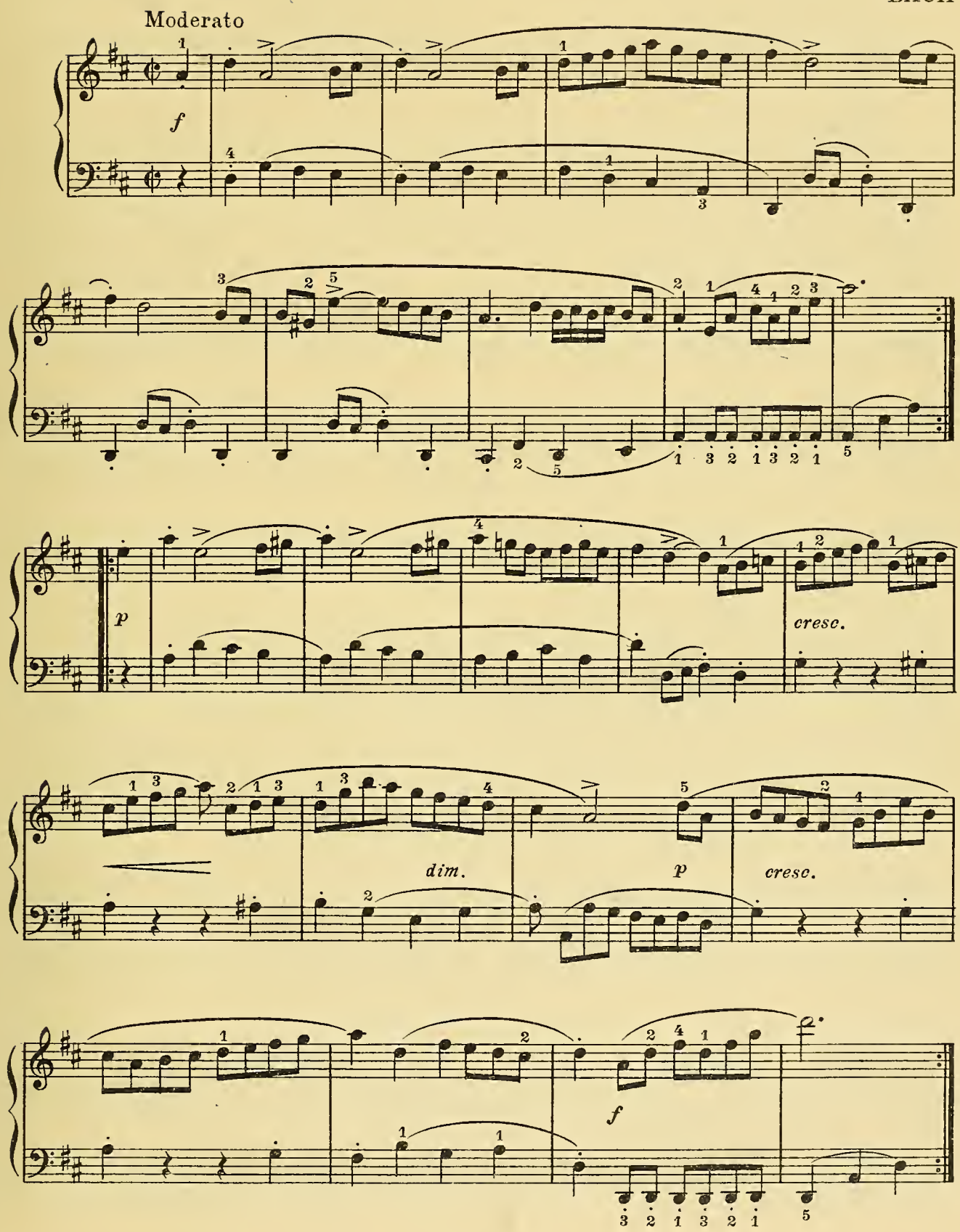
MINUET

BACH



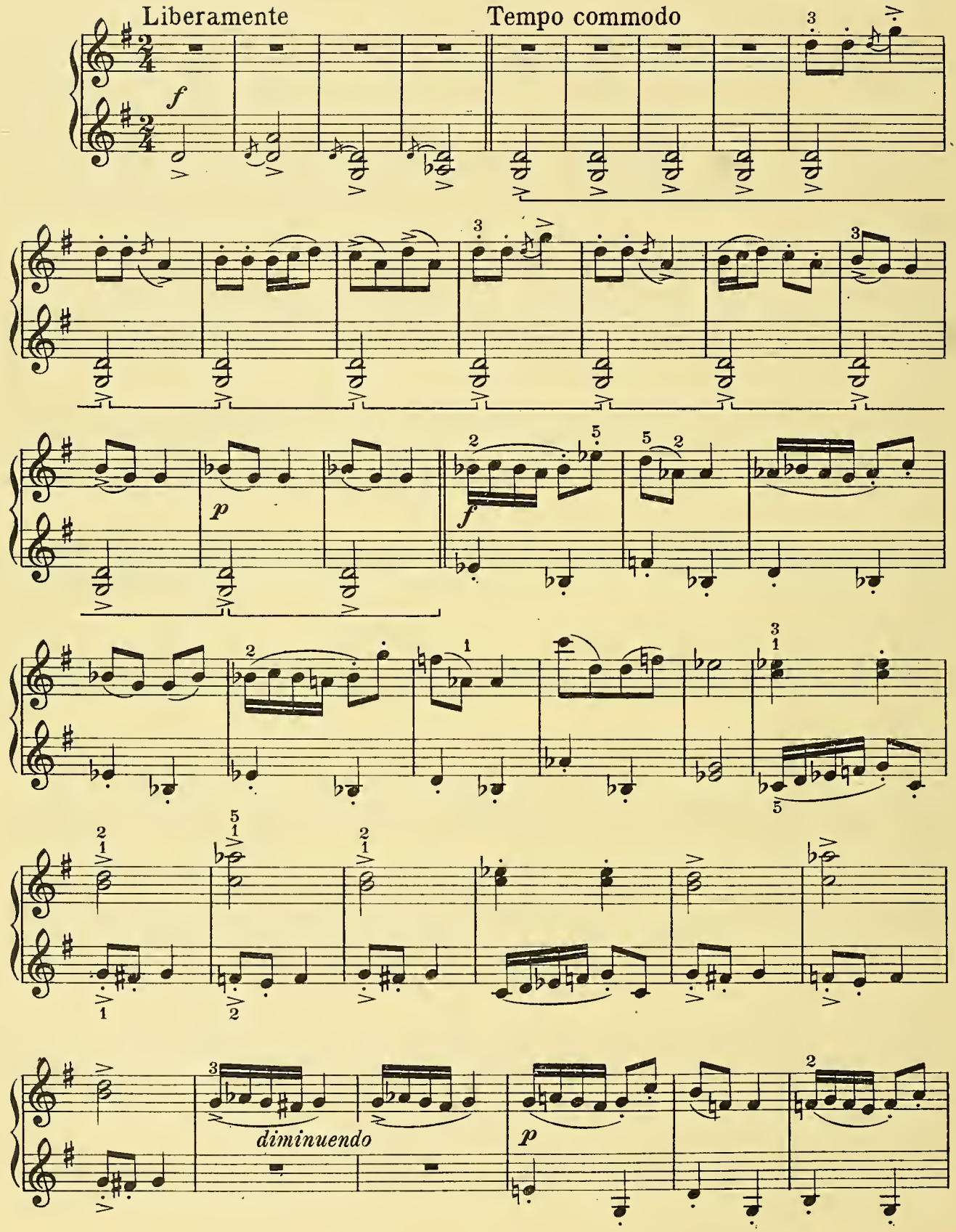
MARCH

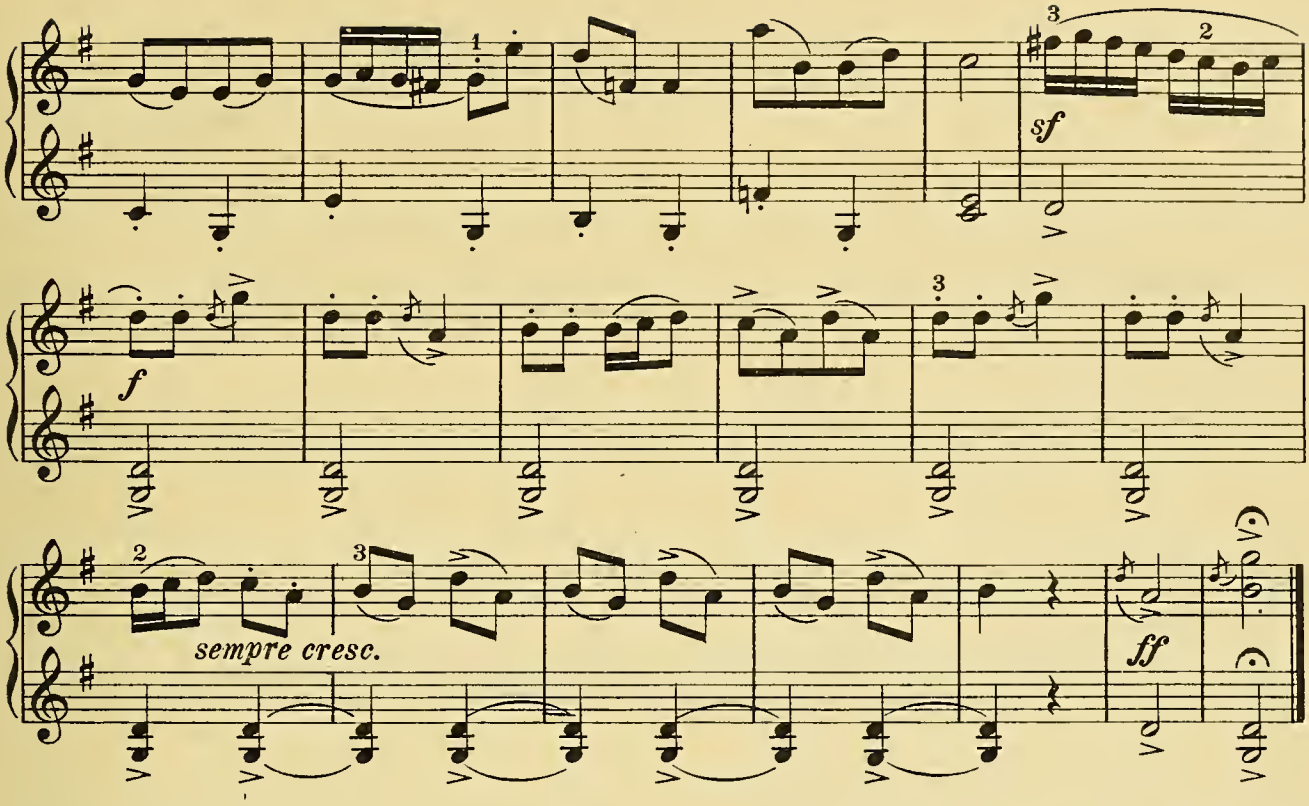
BACH



PEASANTS DANCE

CARL REINECKE
Op. 107, № 20

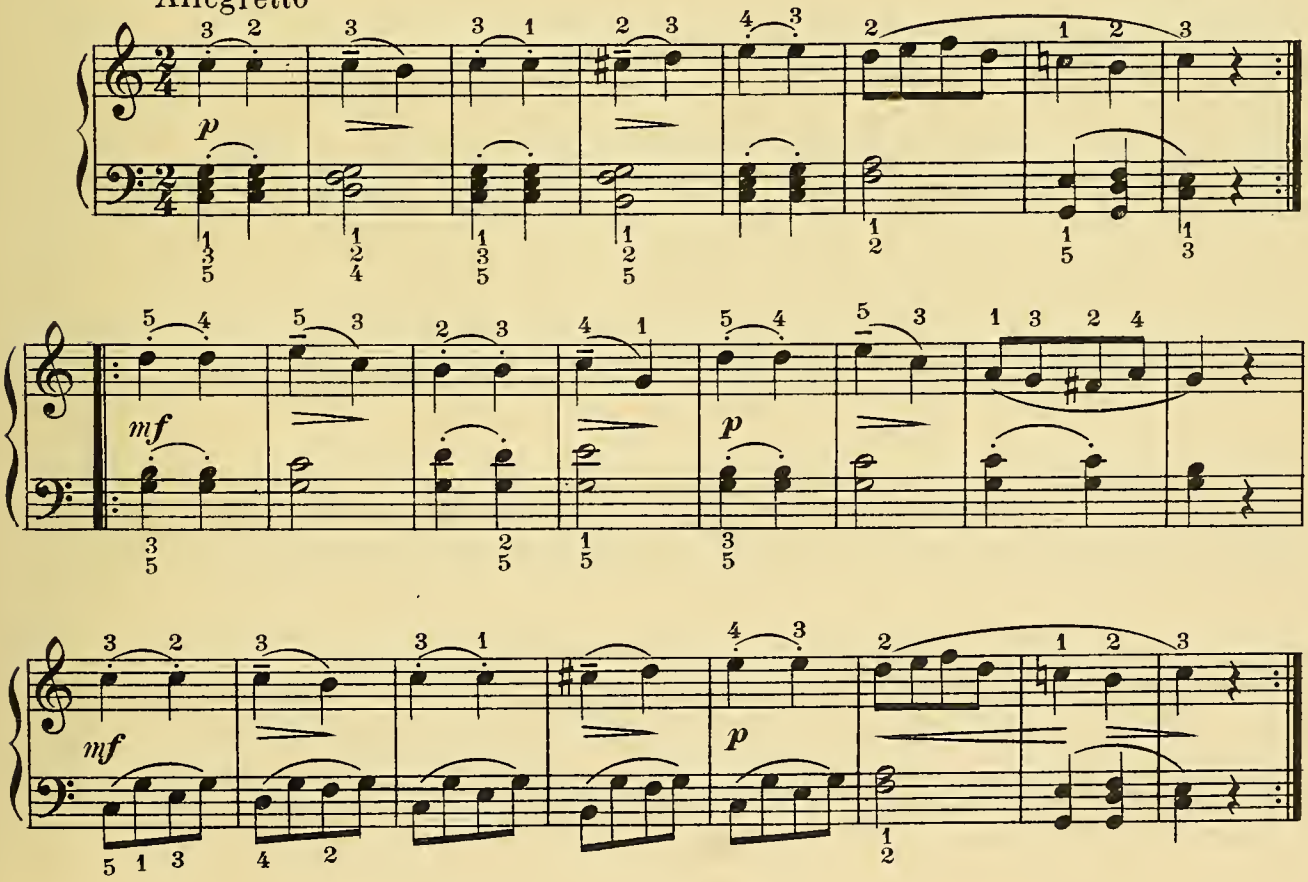




ON PROMENADE

A. DIABELLI
Op.125, No.3

Allegretto



CHRISTMAS BELLS

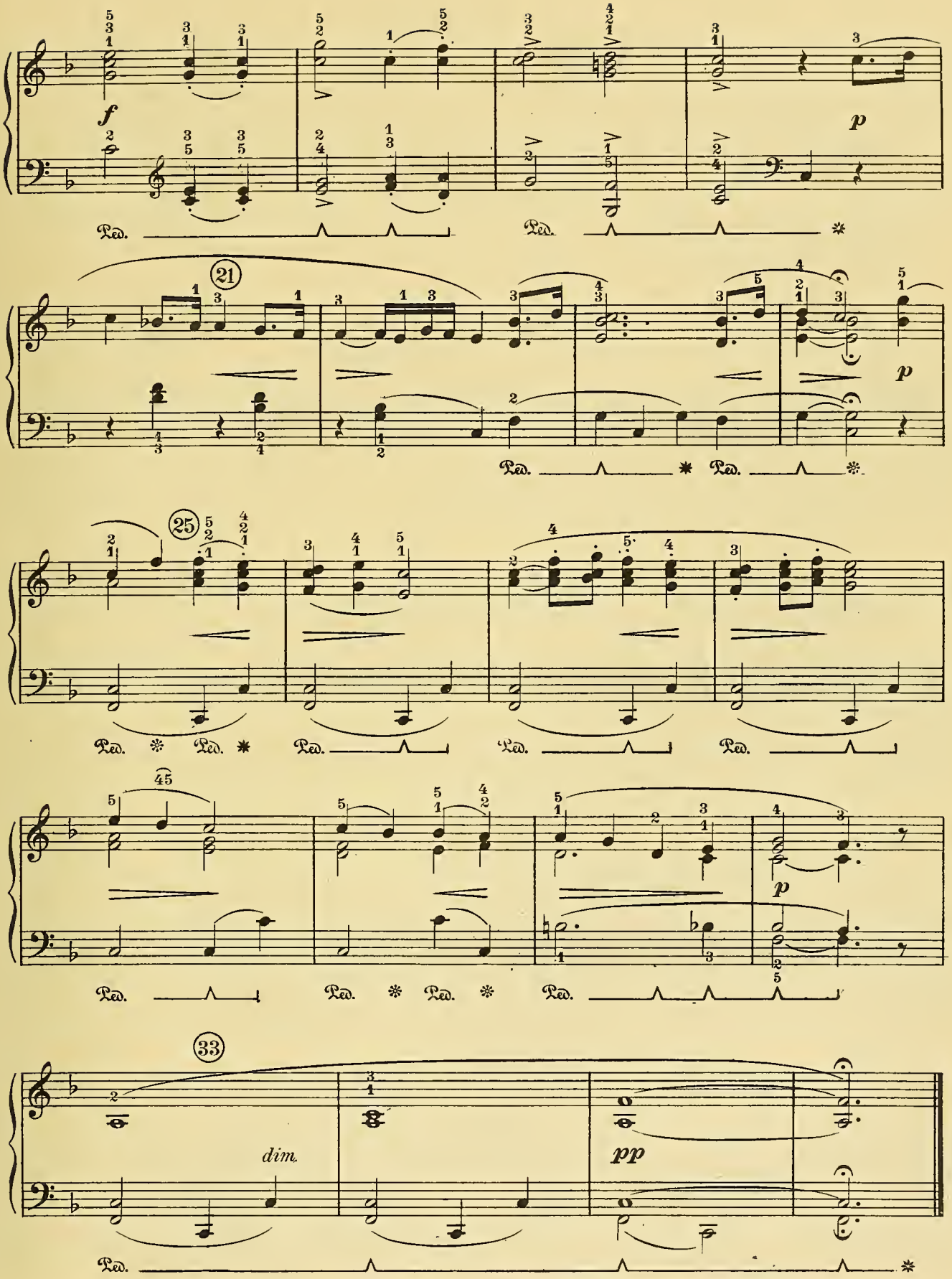
NIELS W. GADE
Op. 36, No. 1

Andantino con moto

p

dolce

p


f
p
21
p
25
45
p
33
dim.
pp
Ped.

Contemplation

Edited by
CHARLES DENNÉE

HEINRICH LICHNER

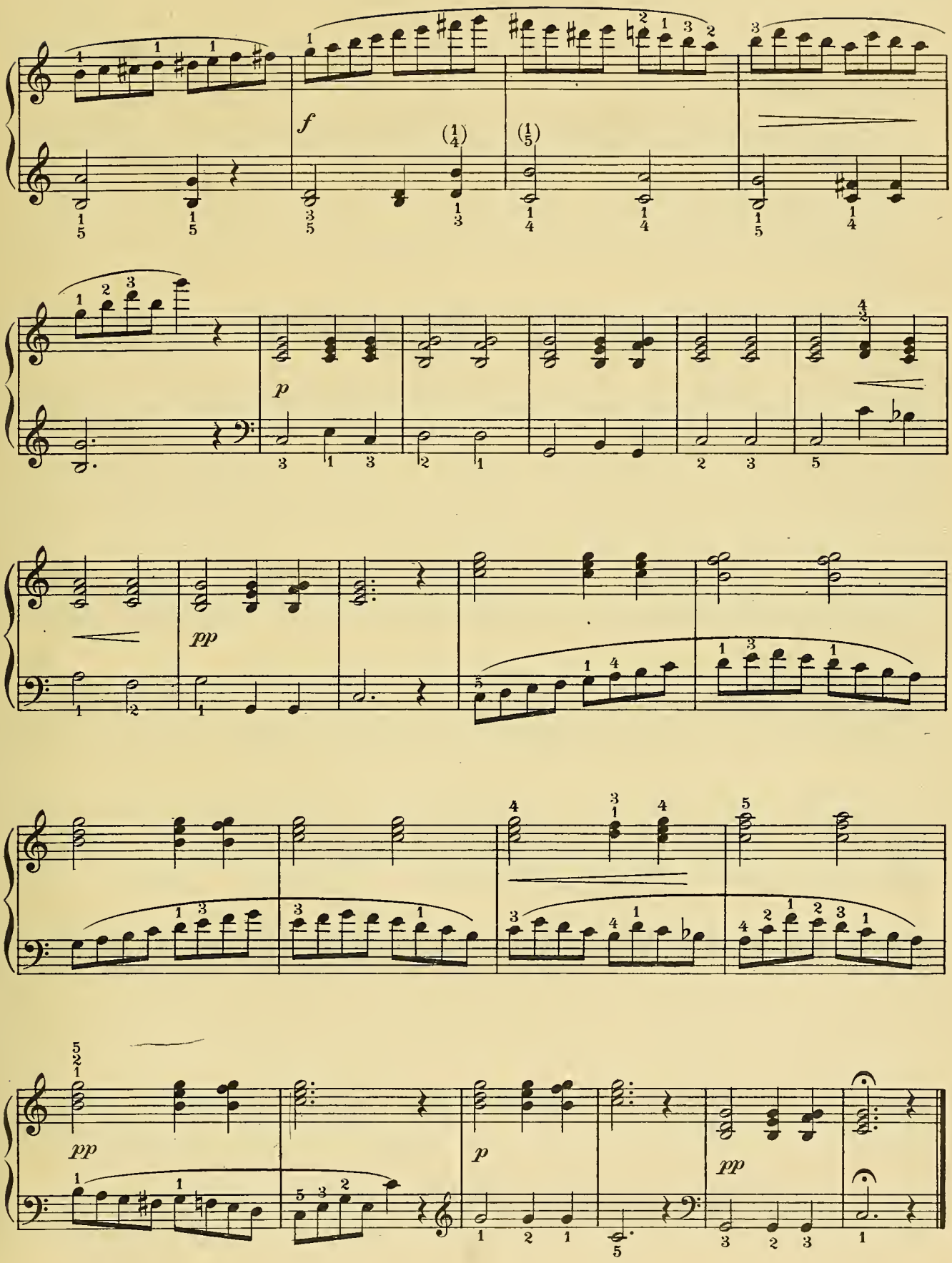
Moderato
marcato il canto

p

mf

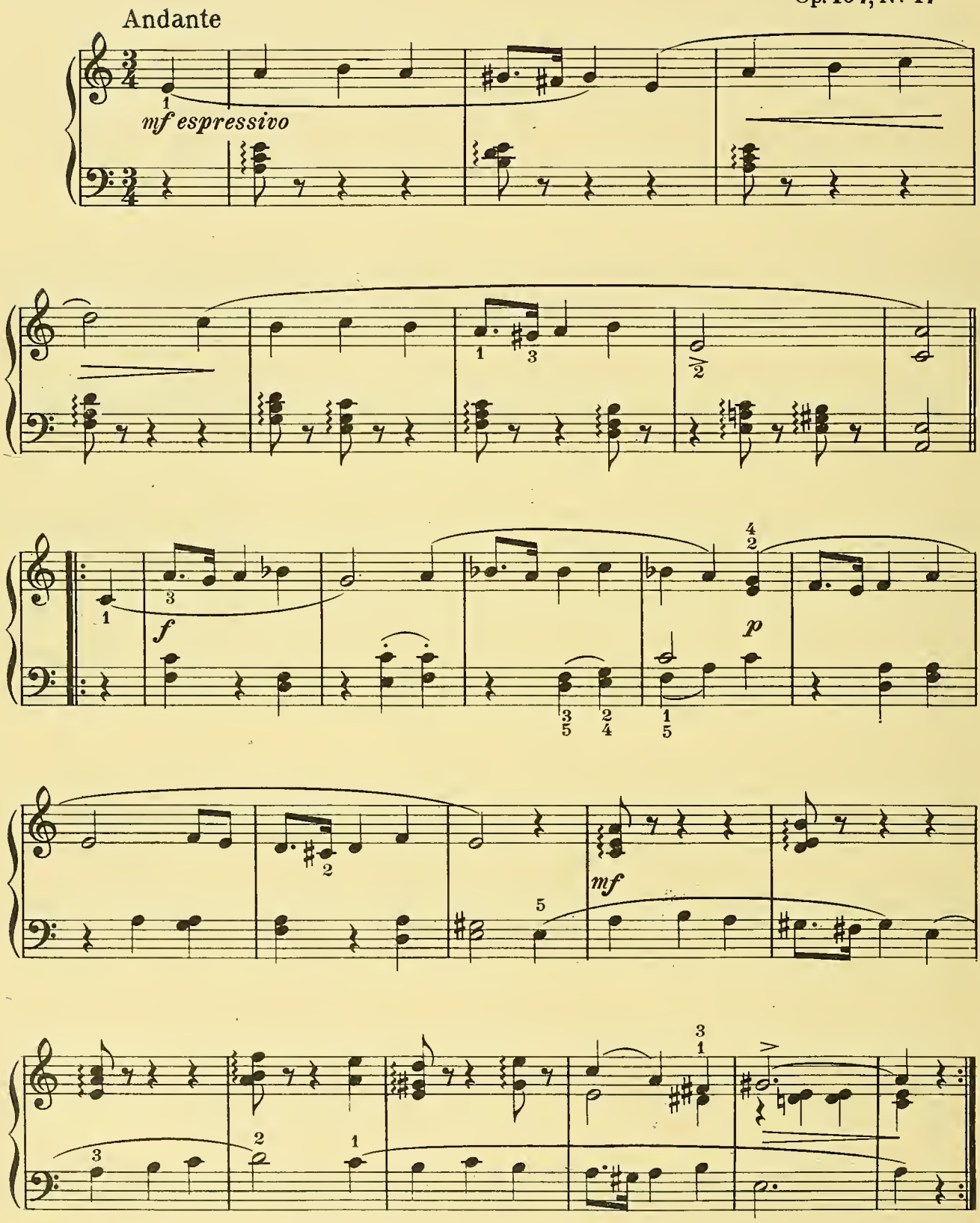
f

mf


f
p
pp
p
pp

ROMANZE

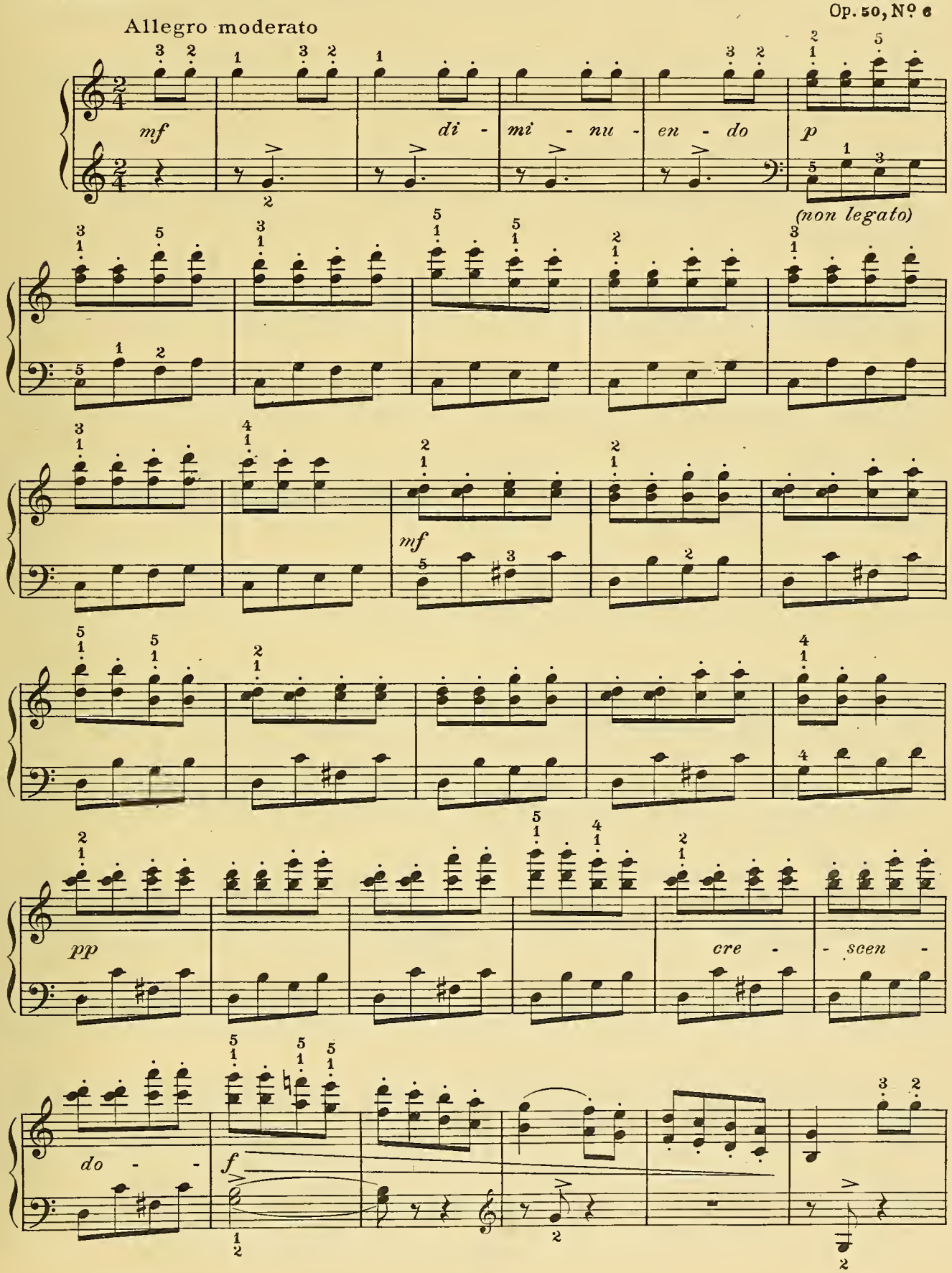
CARL REINECKE
Op. 107, № 17

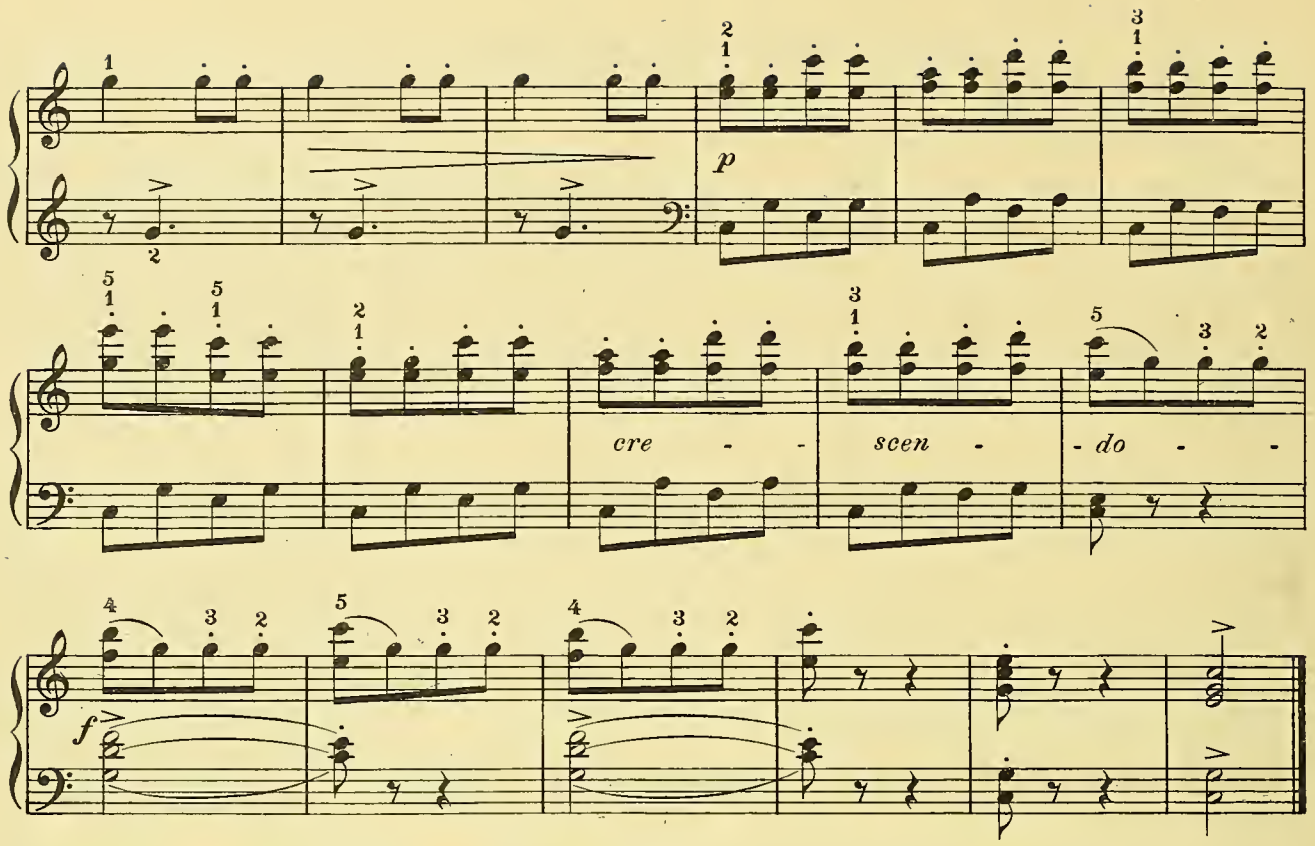


Edited by
Charles Dennée

SONG OF THE MILLER MAID

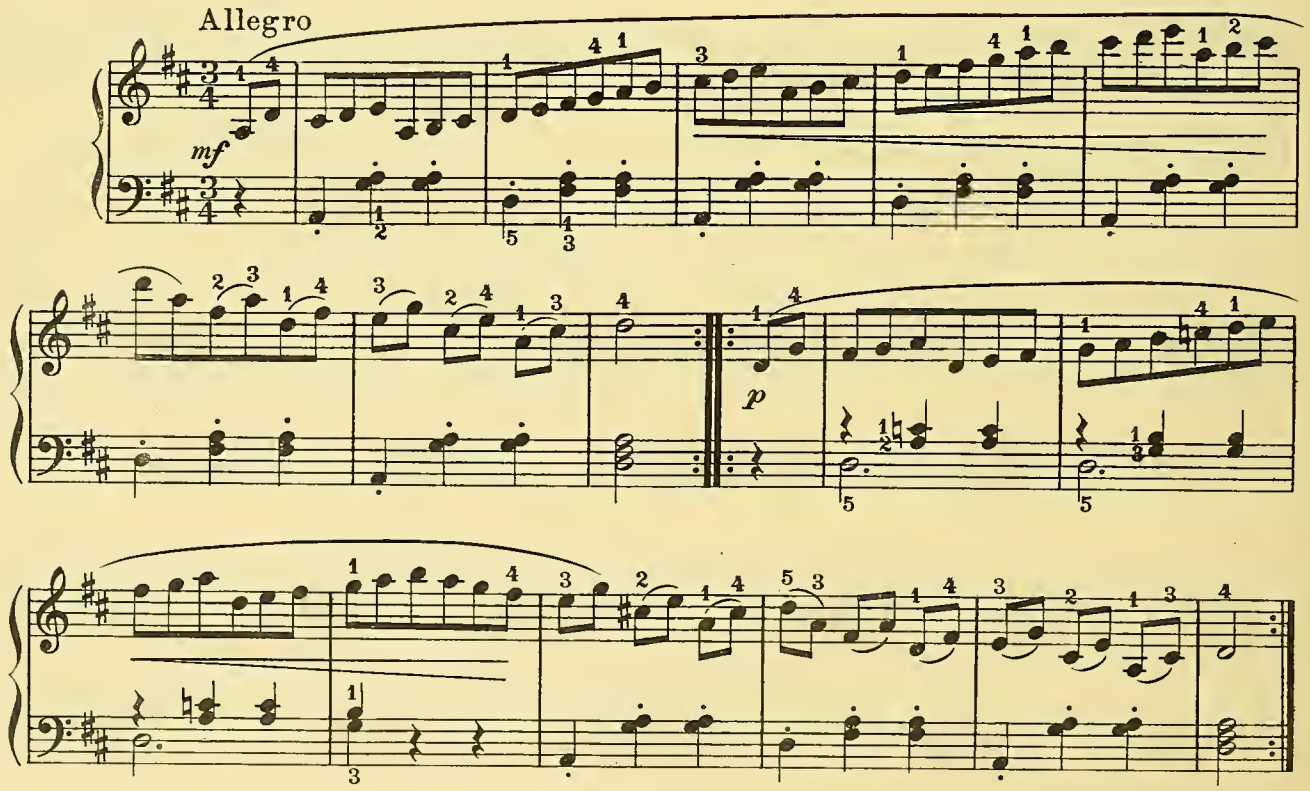
A. SCHMOLL
Op. 50, No. 6





LÄNDLER

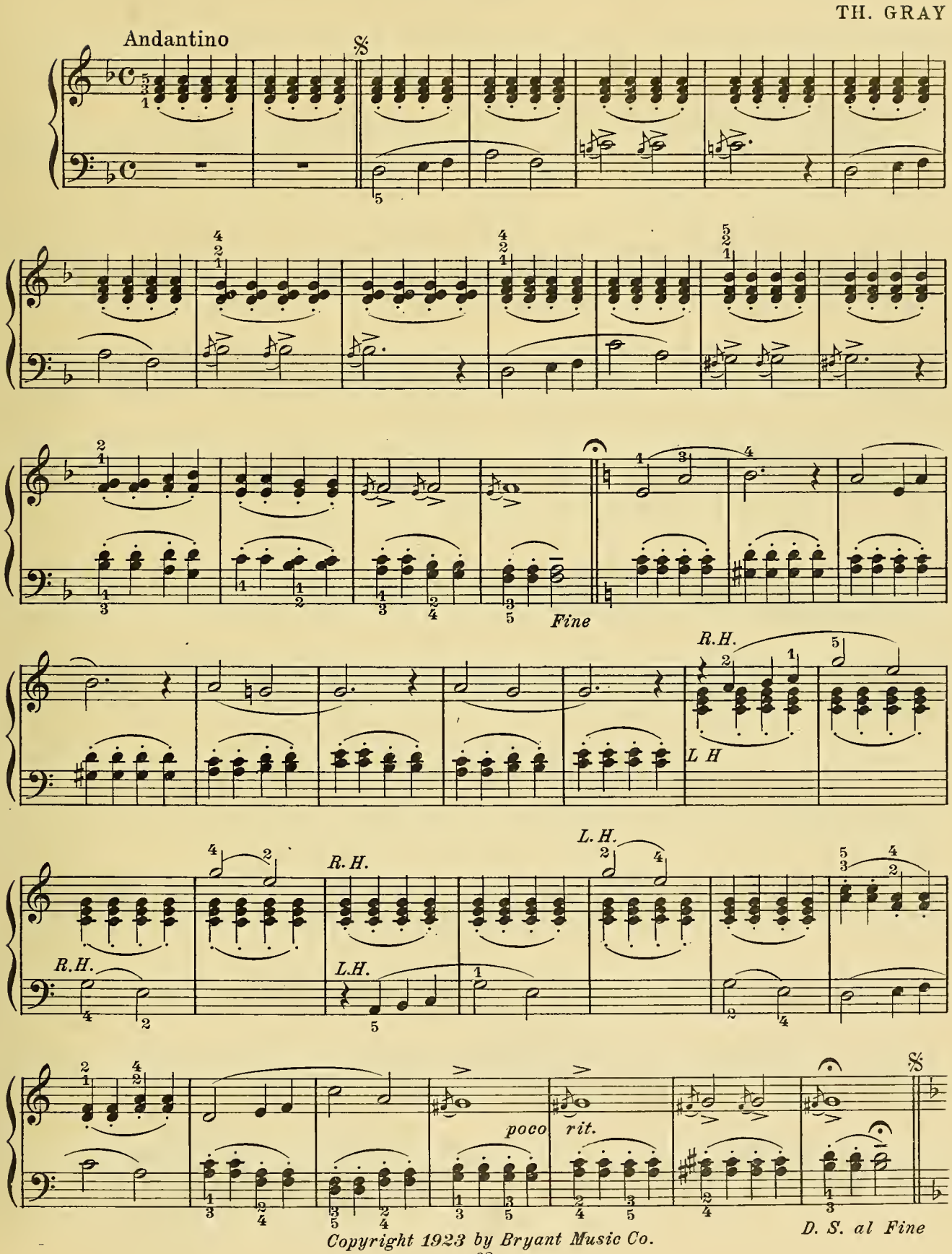
L. VAN BEETHOVEN



THE CRICKET ON THE HEARTH

NOVELETTE

TH. GRAY



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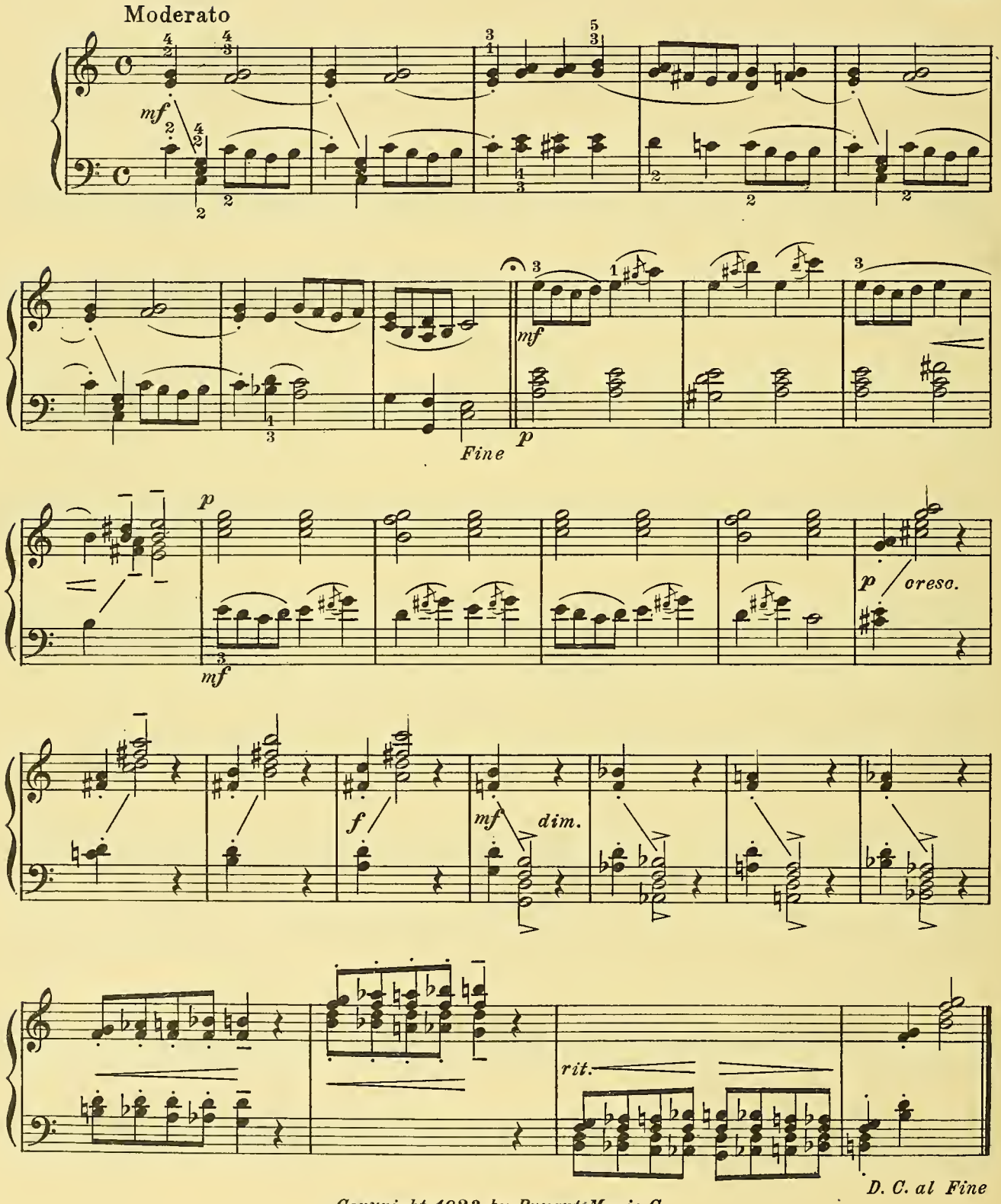
AN ECCENTRIC DANCE

CAPRICCIO

TH. GRAY



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GRADE 1, BOOK 8

QUARTERLY EXAMINATION

[If more space is required write answer on separate sheet and identify by question number and letter.]

1. (a) What is a cadence? (b) What is its purpose? (c) What is the commonest form?

2. Write the Dominant Seventh chords, in the Keys of *E* and *A*♭, in root position, and each inversion, in solid and dispersed form.

3. (a) What is syncopation? (b) Why is it used?

4. (a) Describe the Trill. (b) Which other embellishment is used with it? (c) How?

5. With which note does the Trill usually begin; the note upon which the sign appears, the note above, or the note below?

6. Write a whole-tone scale on the degrees *D, E, F.*

7. Write diminished Seventh chords, on *D*♯, *F*♯, *G*♯ and *B*, using the bass clef.

8. (a) What is *legatissimo*? (b) How do you get it in your playing?

9. (a) What is meant by Imitation in music? (b) Wherein does it differ from Repetition? (c) What is a canon?

10. (a) Can you find a melody in the piece, REVERY? (b) If so, where is it? (c) If the marking for the use of the pedal was not printed with the music, how would you know when and where to use the pedal?

[OVER]

11. What points do you find in RAIN, which make this a useful study for advancing your skill in playing?

_____

_____

12. (a) Is the AIR, by *Mozart,* monophonic or polyphonic? (b) What difference is there between the bass in this and in the LOVE SONG by *Giuliani*?

_____

13. What do you call the effect in the last two braces of UNISON by *Lanciani*?

_____

14. Wherein is A DIALOGUE a suitable title for a piece?

_____

15. How are the repeated chords in THE CRICKET ON THE HEARTH to be played?

_____

16. What do the diagonal lines between the staves in AN ECCENTRIC DANCE indicate?

_____

17. If the HALF MINUTE STUDY contains twenty-four measures, each with two *quarter*-note counts, at what metronome speed would it be necessary to play it in order that it would last exactly one-half of a minute?

_____

18. (a) If you set the metronome for the NINTH VELOCITY STUDY at 96 for a *quarter*-note, how long will it take to play the piece? (b) How many *eighth* notes will that be to a minute?

_____

19. What is a Ländler?

_____

20. What are the most important points that you have observed in studying and playing A JOLLY MINSTREL?

_____

21. (a) Do the lessons you have studied from THE UNIVERSITY COURSE correspond with Paderewski's idea as contained in the message he addressed to students? (b) If a great artist finds it necessary to study hard and practice faithfully, is it not important that you should do likewise?

_____

22. (a) In what various ways was the art talent shown in MacDowell? (b) How is he ranked among American composers?

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_____

Student Date Examiner Percentage

_____

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